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Helena Rubinstein

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The cover photo is by David Rubinger



(Rubinger)

Crisis in the classroom

After a tough four-hour bargaining session between Education Minister Yigal Allon and the 53-member Teachers Union central committee, the threatened strike of first, seventh and ninth grades was called off at the last moment yesterday afternoon, and all classes should start the school year this morning. The question of class size, which is the teachers unions' major complaint in current negotiations, is just one of the problems faced by the school system. LEA LEVAVI reports.



(Braun)

It is a truth universally acknowledged that schools in Israel today are in want of at least 3,500 teachers. The teachers unions proclaim it angrily; the pupils — or in any case their parents — fret about it; even the Ministry of Education and Culture readily admits it. The first question that comes to minds is, why has the Ministry overlooked the critical teacher shortage until the very last moment?

I put this question to Elihu Yisraeli, chief of the Teaching Staff Service at the Ministry. He had all the answers ready: the Ministry had been well aware of the problem from the start; furthermore, the problem was by no means as critical as I was making it; and besides it was the result of economic and demographic conditions over which the Ministry had no control.

"Shortages and surpluses of teachers come in cycles. During the recession, large numbers of teachers wanted work and we couldn't accommodate all of them. Today, with a full-employment

economy, teaching is not attractive — whereas increased immigration and the rising birth rate necessitate more teachers."

What has made the situation suddenly seem so critical, added Mr. Yisraeli, was the teachers' demand for less overcrowding in the classrooms. If this demand were met, 11,500 additional teachers would be needed, not to mention those already required to fill existing vacancies.

Class size

Teachers claim that a reduction in class size is necessary, especially at the elementary level, because children come from widely different cultural backgrounds and large, diversified groups are hard to teach properly. The Ministry's reply is that this would cost millions of pounds in building, and in training and paying teachers, even if the manpower shortage were solved.

Research, it should be pointed out, has also not established conclusively that smaller classes necessarily lead to greater achievement of their homies, they leave the profession. Why don't they go to the north or south, where they are needed desperately? They probably wouldn't even go to the Heikva quarter where they are also needed."

I RAISED this problem with teachers and parents as part of a more general discussion of problems facing the educational system as the new school year begins. The Histadrut Teachers' Union — which is fighting hard to ease overcrowding — preferred to dodge the embarrassing question of teachers." Mr. Yisraeli said. "How can you make demands? (Continued on page four.)"

(Continued from page three)
 requiring additional teachers when existing needs cannot be met?"
 "This has nothing to do with our demands," union spokesman Naftali Aloni insisted. "If we reach an agreement with the Ministry, it will contain a provision nullifying the accord on smaller classes in areas where there aren't enough teachers. In Tel Aviv there are too many teachers; we can cut class sizes there."

The teachers' other major demand — four hours less work, in return for time spent taking university courses — is considered too expensive by the Ministry.
 The union demand that the school day be raised from four to five hours for first- to fourth-grade children, however, has been accepted by the Ministry and will be implemented gradually. Salary demands, which are numerous and complicated, are still being negotiated.

Pinhas Biran — chairman of the Central Parents' Committee in Tel Aviv and a member of the National Parents' Association Secretariat, responded to my question by saying: "I don't see how they can make this demand now. People from small communities have been complaining to us for months that they don't have enough teachers."

Each interest group — teachers, parents and education officials — has its own set of problems. Some parents feel that teaching has become too professionalized and that teachers have lost their dedication. On the other hand, the two rival teachers' unions (Histadrut Teachers' Union and Secondary School Teachers' Association) consider their professionalism the most valuable thing they have. Teaching is first and foremost a profession, they insist — especially when objecting to the hiring of non-licensed teachers. A few teachers "of the old school," however, told me they think the parents are right.

"A teacher has to be more than a machine providing information in a particular field," one experienced teacher said. "He should be an example and a friend. He shouldn't consider it beneath his dignity to talk to pupils about things which interest them — things other than what's in the syllabus."

This teacher was particularly concerned about the "reform" (junior high school) programme, a subject on which the two unions and the Ministry of Education are also at odds. "Junior high schools are good for the 10 per cent of very smart youngsters from good homes," she said. "But I'm not concerned about that 10 per cent. They'll make it anyway. It's the other 90 per cent I'm worried about."

She — like the Histadrut Teachers' Union to which she belongs — feels that the junior high school has failed in its main purpose: integrating children from different social backgrounds. In practice, the junior high is divided into three levels plus slow classes; the slow children usually in level three or in a slow class. "I teach these lower levels and I can assure you these kids have an inferiority complex. Is that integration? The other purpose of the 'reform' was to raise the pupils' levels. Again I ask you 'whose levels?' It lowers the levels of the slower pupils."

The Ministry of Education says results of current research on this subject are not yet in. Having children from different backgrounds all learning under the same roof is considered an important first step in integration. Education officials admit that real integration may require at least a generation.

The rival Secondary School Teachers' Association also objects to the junior high. But in addition to claiming that proper curricula and textbooks are not available — claim made by both unions and denied by the Ministry — the Secondary School Teachers' Association objects to elementary school teachers and supervisors working in junior high. "If you want the junior high to be above elementary level," asked Shmuel Shimoni, assistant principal of a Tel Aviv high school and the Association's

CRISIS IN CLASSROOM AS SCHOOL YEAR STARTS

spokesman, "how can you have elementary teachers and supervisors there?"

"These children are still at an age where they need an elementary school teacher," retorted Mrs. S. The teacher to whom I referred earlier. She had been a seventh- and eighth-grade teacher in an elementary school for many years before going into a junior high. "One of our high-school math teachers let his class out early because he had finished the day's material. An elementary school teacher would never do that. We always take the opportunity to give extra practice or to go over something again for the benefit of the slower children."

THIS teacher and many others, as well as parents, complained that the school does not teach values. Recent newspaper stories about dishonesty and other antisocial behaviour in schools strengthened this impression. I raised the question with Shevach Eden — Director of the Ministry of Education's Curriculum Division.

"I think all these reports are very much exaggerated and I'd prefer not to discuss them. You can't teach values directly. If you do, you're preaching and you can't teach anything that way. We can teach something about values by involving pupils in community service activities such as raising money for charitable causes or doing volunteer work. And anyway, training in values is an integral part of ordinary lessons. For example, if we teach history and present different views on a particular problem, we are teaching tolerance."

Mr. Eden's mention of history got us on to the old charge about history lessons — let alone lessons in the natural science — being endless conglomerations of facts, to be memorized without too much thinking.

"Over the past few years, we have developed new syllabuses emphasizing more independent thinking, group discussion and experimentation. But there also have to be facts. Incidentally, my own children got part of their education in the United States while I was taking advanced training there. Contrary to what people think here, American schools also demand a knowledge of facts."

New ways

Most curriculum changes this year involve new ways of teaching old subjects.

"The science syllabus for the early grades is being changed, for example. We want our teachers to understand and explain the scientific discoveries of recent years." Even the physical education curriculum is being altered. "True, physical education doesn't change but ways of teaching it do. The Bible doesn't change, either, but we keep revising our Bible syllabus to make it more interesting and understandable to today's youth."

The one specific change Mr. Eden mentioned was that Shakespeare would no longer be compulsory in the high school English curriculum. "Of course, those teachers and classes that can deal with Shakespeare will continue to do so. But we think the general aim of our English courses should be to enable pupils to read professional literature in the language if they continue their studies past high school. I imagine that when

our new Hebrew literature syllabus is finished, it will include translations of Shakespeare. This seems a more practical way to introduce our youngsters to his writings."

Mr. Eden preferred not to discuss forthcoming changes in the matriculation exams, "because no definite decisions have yet been made and I'm not a member of the small group involved in the day-to-day discussions." Mr. Shimoni of the Secondary School Teachers' Association, had a different explanation for the Ministry's unwillingness to discuss the matter in detail.

"For three years, a committee has been working on matriculation changes. Suddenly, in June, supervisors were asked to establish groups to recommend changes in their particular subjects. Recommendations were to be submitted by August 15. I was on one of these committees and I can assure you that we decided right away

that we couldn't do the job in such a short time, especially with many people away on summer vacation. I ask you: if a committee that has been working for three years suddenly disregarded and we are asked to reach conclusions in less than two months, what kind of results can you expect?"

ONE very important interest group, the pupils, was left out of all these discussions, and I decided to ask some of them what worried them most as they prepare to go back to school. I approached one tenth-grader stealing her last pre-school sun-bath. She had a math book beside her and was waiting, she explained, for her older sister to help her cram last year's algebra, which she really hadn't understood. She didn't feel like talking, it seemed, but finally stretched, sighed and answered my question: "If you really want to know what worries me — why aren't the holidays longer?"

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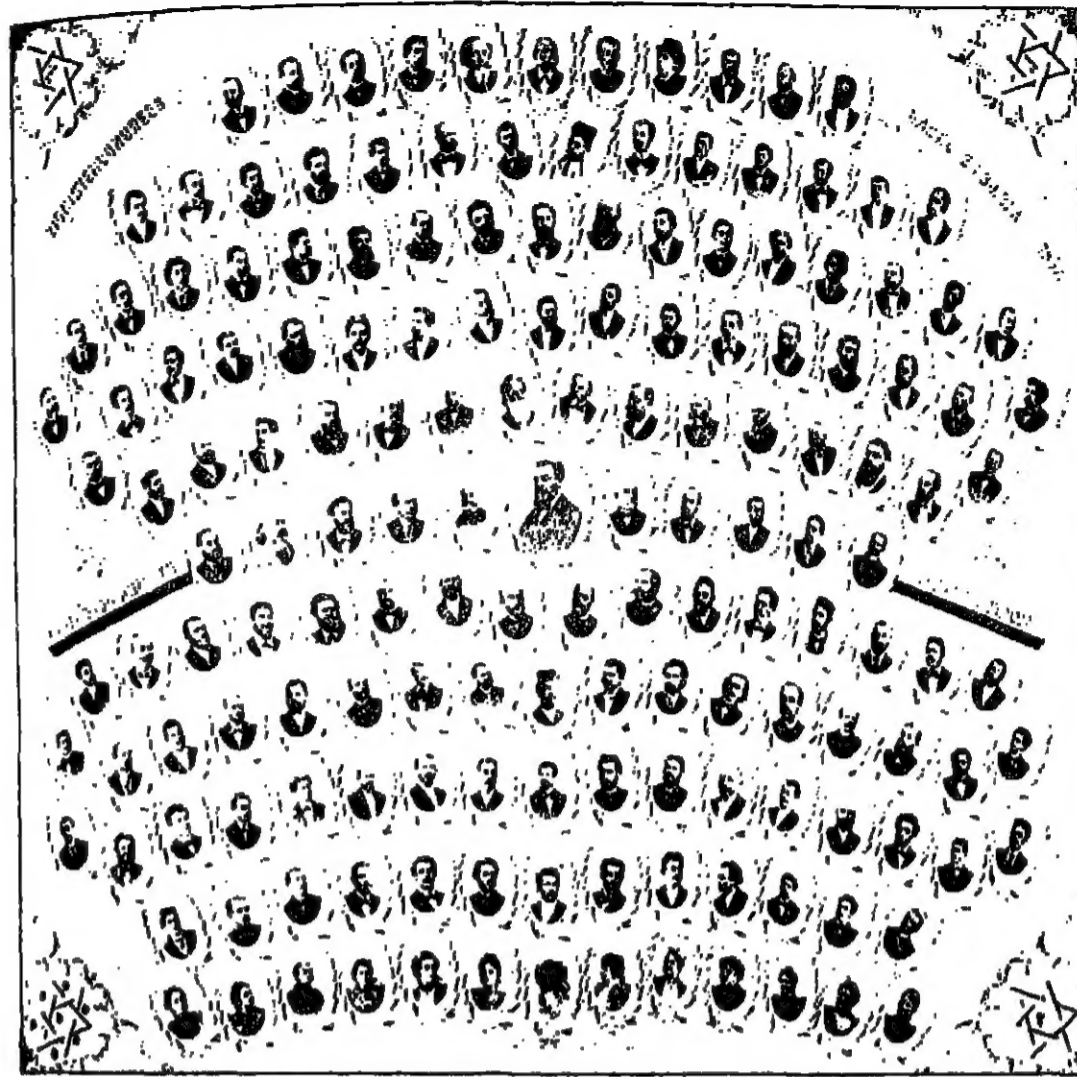
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BASLE, 1897: THE FIRST STEP

THE First Zionist Congress in 1897 gave birth to the Zionist Organization. It was at the Congress that the famous "Basle programme" defined the Zionist aim: "homeland for the Jewish people in the land of Israel, recognized by public law." That aim was largely achieved 50 years later.

In some important respects, the First Congress was more than the first link in the chain of the Zionist Organization's history, as Ahad Ha'am, who opposed Herzl and his political Zionism, realized only too well. He wrote of it: "The national answer to the Jewish problem has thus burst through the fence of 'modesty' into the open and was interpreted to the world loudly, clearly and proudly... something that has not happened since the Jews went into exile." And in framing that answer, the participants in the Congress saw themselves as taking part in the first national assembly of the Jewish people.

Instead of limiting Judaism within the bounds of Orthodoxy, a non-observant Jewish identity had become possible. After decades of pretence that the Jewish problem was local and temporary, that it had already been solved in Western Europe and was on the point of solution in Eastern Europe, it was exposed as a spreading affliction. There were to be no more apologetics designed to convince the world of the respectability of Jewish history, of the loyalty and diligence of Jewish citizens. The delegates at Basle ceased to appeal for acceptance; they decided to become masters of their own fate.

For a whole generation of students labouring under a sense of repression, here at last was an alternative to throwing off their Jewish identity and becoming absorbed in a revolutionary movement attempting to unite the oppressed of all nations.

Even before the Congress, the Zionist journal "Die Welt" began to appear proudly with a yellow cover — the colour used in the Middle Ages and to be used again 40 years later as a contemptuous label for Jews. The Congress itself produced various symbols of identity and a new pride: the blue and white flag, a metamorphosis of the *tallit* conceived by David Wolffsohn of Cologne; and the picture of a farmer sowing in furrows converging on the Western Wall — an integration of the old and the new Judaism — which appeared on the delegates' cards.

The idea of a Congress was not Herzl's. Pinsker broached it 15 years earlier in his "Auto-emanicipation," and Jewish students in Berlin and Vienna, during the '90s, talked about a general Convention to examine the people's problems, though without commitment to any particular solution such as a Jewish State.

When Herzl accepted the Congress idea, he had to fight a great deal of opposition in order to make it a representative gathering. Apart from the anti-Zionists — including the notorious "protest rabbi" — whose resistance forced the venue of the Congress to be changed from Munich to Basle, there were many Zionists who were fearful of the possible repercussions: a public display of national aspirations might endanger both Russian Jewry and the Jewish community in Palestine; the Russian Government might dissolve the "Odessa Committee," which had only with difficulty achieved official recognition.

Two programmes

THE BASLE PROGRAMME

THE aim of Zionism is to create for the Jewish people a home in Palestine secured by public law. The Congress contemplates the following means to the attainment of this end:

- (1) The promotion, on suitable lines, of the colonization of Palestine by Jewish agricultural and industrial workers.
- (2) The organization and binding together of the whole of Jewry by means of appropriate institutions, local and international, in accordance with the laws of each country.
- (3) The strengthening and fostering of Jewish national sentiment and consciousness.
- (4) Preparatory steps toward obtaining Government consent, where necessary, to the attainment of the aim of Zionism.

THE JERUSALEM PROGRAMME

(Adopted by the 21st Zionist Congress in Jerusalem, June 19, 1928)
 The aims of Zionism are: the unity of the Jewish people and the centrality of Eretz Israel in its life.

The ingathering of the Jewish people in its historic homeland through *Aliya* from all lands. The strengthening of the State of Israel founded on the prophetic ideals of justice and peace. The preservation of the identity of the Jewish people through the fostering of Jewish education, Hebrew, and Jewish spiritual and cultural values.

The protection of Jewish rights everywhere.

Indeed, the notion of a Congress as an expression of popular national aspirations played no part in Herzl's original thinking. What he contemplated was a convention of notables under the auspices of Baron de Hirsch and Baron de Rothschild and other leading religious and lay personalities to possible repercussions: a public help put into operation his plan for transporting the Jews to their own land. It was only the indifference he met with in these quarters, contrasted with the support he found himself receiving from students and members of existing Zionist associations, that

(Continued on page 6)

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Israel and its Arabs: two sides to the debate

Has Israel the cultural coherence not to be split by a large Arab minority, asks
ERWIN FRENKEL.

THE whirl of the 1973 elections and the struggle for power inside the Labour Party has rekindled debate on the future of the territories or, more precisely, on the links between Israel and the inhabitants of Gaza and the West Bank.

Since 1967, this debate, in its periodic eruptions, has revolved around three points: ideology, security, and what has come to be termed demography.

Prior assumptions have determined the formation of opinion on each separate point. Those for whom territory is an article of ideology tend to stress its strategic importance and discount the demographic "hogey." In the same way, those who fear a mixed Arab-Jewish society, dismiss ideological argument, make security the principal criterion, and come out with something like the Allon Plan.

When the "Palestinian Problem" is thrown into the mix, it is also construed in whatever way is convenient. Annexationists contend that Palestinians are not a genuine national entity. On the other hand, those who want to divest Israel of this population adopt one of two views — they advocate like Mr. Eshav, a Palestinian state or, like Mr. Eban, transfer of the headache back to Amman, with the proviso that between Israel and Iraq there can be only one, not two, sovereign states.

The debate can also be seen in a different perspective, namely, as a contest between optimists and pessimists, between those who focus on what acquisition of territory and people would do for the Jewish State and those who fear what it would do to the Jewish State.

Curious paradox

Viewed this way, the debate reveals a curious paradox. Those most disposed to the basically optimistic values of an open, liberal society tend on this question to line up as pessimists; while those most narrowly committed to nationalist or religious Jewish values show up as optimists. The "liberals," ironically, display the greatest fears about ethnic heterogeneity; the "nationalists" accept with equanimity the spectre of a huge Arab minority.

Regarding the extremists in each camp, whose liberalism on the one hand and equanimity about an Arab presence on the other, may be doubted, the paradox discloses basic concerns. The "liberals," committed to a secular understanding of the Jewish State, fear what would happen to civil rights and democratic values in Israel if these rights were withheld from a large Arab minority, and also fear what would happen if they were granted.

In the first case Israel could become a South Africa, in the second, a Lebanon.

The "nationalists," devoted to particularist Jewish rights and values, look to physical strength and communal and cultural cohesion. Strength will

maintain Jewish dominance; coherence, both Jewish and Arab, will maintain the integrity of separate, though co-existing, communities.

When viewed this way, the debate discloses a dialectic familiar to Zionist history. But two new and fundamental questions are raised, questions which are too often concealed by the slogans of our political discourse.

Is it true, as the liberal minimalists assume, that the nightmare models of other bi-national societies, from South Africa to Belgium to Canada to Cyprus, in fact apply to the Israel-Arab condition?

Does Jewish Israel as the maximalists assume have the cultural coherence and political consent that would enable it to endure the challenge of living side by side with another people in its midst?

Close relationship

The two questions are closely related. If the price of an annexation of people is the coercive system of South Africa or the internal turmoil of Cyprus, it is likely that Jewish consent and coherence in Israel and between Israel and the Diaspora, could be shattered.

On the other hand, if Israel's internal coherence is only skin deep, a function of war and physical threat, it could dissolve in the seductive elixir of coexistence.

The first question involves an exercise in intelligence, requires a minute analysis of how Israel is not only like but also unlike other bi-national models. The nature of Arab national identity, the proximity of Arabs in Israel to sovereign Arab states, principally Jordan, and the prospects of free intercourse between them are all features not duplicated in foreign examples.

It is possible, therefore, to make a case that a large Arab minority would nevertheless be able to satisfy its cultural, religious and even national needs, because of these peculiar circumstances. In a situation of at least tacit peace, where perhaps even Arab citizenship and national identity could be joined rather than severed, Arab and Jew could live in Israel without necessarily continuing the combat over political sovereignty.

At any rate the burden of proof on this question lies less with the pragmatists, like Mr. Dayan, than with those who, looking to foreign models, predict calamity.

The second question about the measure of Jewish coherence is even more difficult and is an exercise in wisdom. For it involves the slippery interplay of freedom and social order.

Here it is not sufficient to argue as does Mr. Weizman, that the Jews can continue to be the majority and that immigration can be increased, or, like Mr. Dayan, that the Arabs in any case do not wish to assimilate. The problem is the price Israel would have to pay to retain Jewish dominance. Not numbers, but the quality of life in Israel, which has

engaged individual commitment and commitment of world Jewry as a whole, is at stake.

These commitments were never easily won. From the Biltm to the Second Aliya and on to our own generation, a small minority of Jews came, an even smaller number remained.

The conditions of their coming and remaining was not simply the dream of national rebirth or the fear of persecution, but also the freedom to be different. Jews of every stripe could be at home here. This freedom reflected the heterogeneity of the Diaspora. It was able to enlist diverse enthusiasms; in time of trial it proved its resilience.

Deeper consent

But the right to be different is only one condition of social cohesion. Beyond it must lie a consent to values which make these differences secondary.

When the State was being built, that process itself elicited such consent. Moreover, the common grounds of egalitarian poverty, egalitarian threat, egalitarian hope muffled differences of class, manner and value.

Once established, the State had to offer new ground. Twenty years of war and immigration softened, yet also aggravated, the issue. War and the desperate material challenge of absorbing newcomers made difference seem secondary. But it meant as well a great influx of capital and dependence on its Western sources, both Jewish and non-Jewish.

Threat and dependence not only maintained but enlarged the scope for social, political and economic differences. Even

Labour Zionists had to consent to maintain a separate religious school system; even Mr. Ya'ari had to agree to expand the scope for foreign capital; even Rabbi Amram Blau could get money abroad to maintain his dissent if there were not enough at home.

Today, with the spectre of threat diminished and the prospect of Jewish-Arab coexistence on the agenda, it is the internal divisions, and the absence of an embracing consent, which loom large.

Where is the formula for consent that can bridge the Wolfson Towers and the Musrara slums, the zeal of Enei Brak and the preening flesh of Dizengoff, the tens of thousands of Oriental youth prematurely disgorged onto the streets by an alien school system and a rigid Ashkenazi establishment that doesn't know the streets?

Fragile order

Social order is at best a fragile thing, a product either of consent from below or coercion from above. It is all the more fragile in an immigrant society, where difference is piled upon difference, and where diversity and rigidity are fuelled by external supports.

To graft onto such a society still another and more fundamental cultural and political stranger is to increase social tensions. The Jewish Galut experience itself shows why.

If the stranger remains different and apart, he remains suspect, feeding the engines of coercion rather than the seeds of consent. If he seeks to assimilate, he must ally himself with those who would have him against those who won't, becoming a target for

the latter and eventually an embarrassment or desperate matter of "principle" for the first.

In either case he is resented, and becomes, through no fault of his own, a divisive force. The greater his number, or the greater the divisions already existent in the society, the greater the tension.

If Israel were already homogeneous and coherent, or if the Arab minority were small, the challenge would be less formidable. But the fundamental divisions must raise fundamental doubts.

Moreover, since there is no embracing consent even on the nature of the Jewish policy, the annexation of a huge Arab minority would profoundly affect this heated issue. Those who would offer a secular definition would be driven to either nationalist or anti-nationalist extremes beyond any we have known, while Orthodoxy would be strengthened by virtue of the religious legitimacy it could provide for separatism.

Burden of proof

If, therefore, the burden of proof on the first question lies with the liberals who predict calamity by appealing to foreign models, then the burden of proof on the second question lies with the maximalists, who take Israel's inner consent and coherence for granted.

Wherever the truth lies, the least we can ask is that as the debate proceeds, the debaters who would appeal to us for political support, address themselves to uncovering it, and to credible programmes for dealing with it. The political slogans they can leave for another, less troublesome, day.

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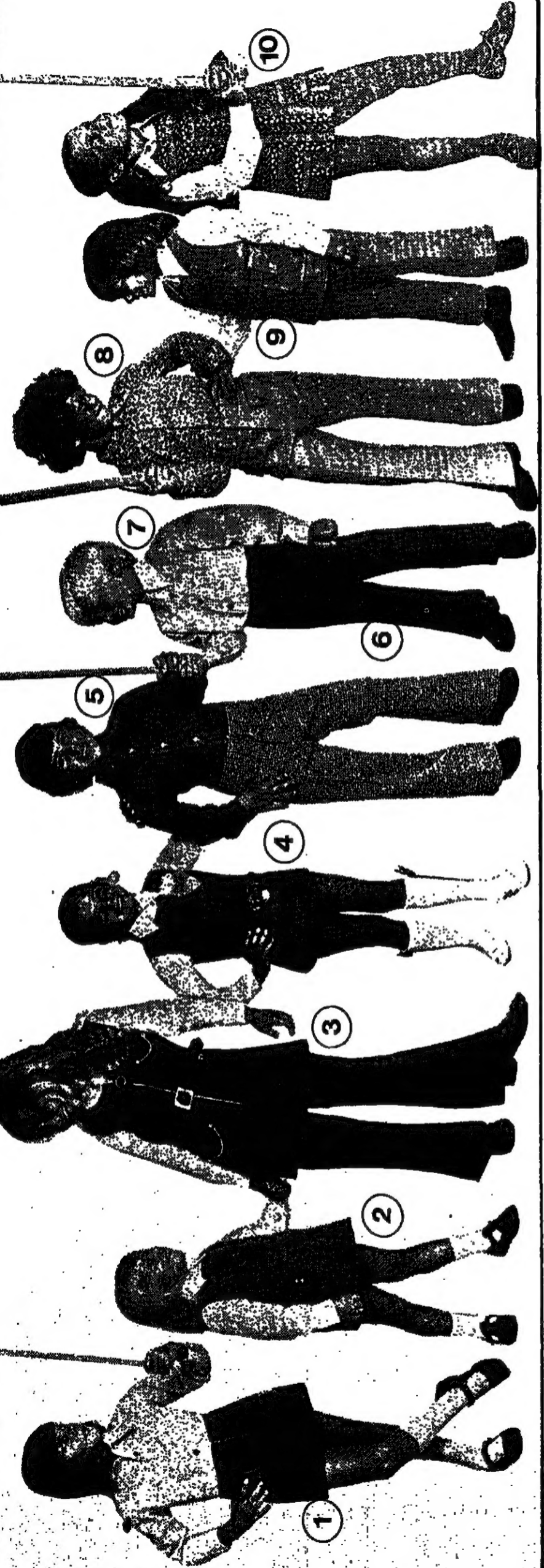
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Daher Studio Or Photo Hamar

Rebel architect's fight for Jerusalem skyline

ART Kutcher drifted into Jerusalem two years after the Six Day War like a vagabond artist, the dust of Europe on his feet and a kitbag over his shoulder. From the hilltops of Jerusalem he looked out at the city and began to sketch. Those sketches by an unknown architect have had a greater impact on the face of Jerusalem than the work of almost any other single individual involved in shaping the city.

The 33-year-old U.S.-born architect made his mark, not by anything he built—he has built nothing—but by what he prevented from being built. His sketches were largely responsible for eliminating or modifying the series of high-rise hotels and apartment towers designed to circle the Old City. Even more important, perhaps, than the individual buildings he helped block is the attitude towards planning in Jerusalem he helped create.

Last month Kutcher quit and was fired from—more or less simultaneously—the Municipal Urban Planning Unit where he had been employed since its foundation more than a year ago. Quit, said Kutcher, because he couldn't as a municipal employee, continue in good conscience to leak inside information to the public. Fired, said the Municipality, for insubordination (technically, his contract was not renewed).

Kutcher will shortly resume his wanderings, setting out in the direction of the U.S. Echoes of his brief but lively presence in Jerusalem will doubtless linger long after his departure.

Before his arrival in Israel three years ago, Kutcher, a native of Sioux City, Iowa, had spent six months wandering through Italy, studying its towns and villages on the sort of leisurely grand tour that unknown young architects are able to indulge in. He had a B.A. from Yale, an architecture degree from the University of California at Berkeley, and for two years had worked part-time for architect Lawrence Halprin (a member of the Jerusalem Committee). He had also spent a summer working for famed architect Mies van der Rohe.

Joins unit

In response to an invitation from a former Berkeley classmate, Jerusalem architect Shlomo Aarons, Kutcher joined him in 1969 as an urban design and landscape consultant to the planning team for the capital's central business district.

When the Municipal Urban Planning Unit was set up early in 1971, Kutcher was one of a dozen architects and planners, most of them from English-speaking countries, to be recruited. He was placed in charge of planning for the Old City and its environs.

"He has this fantastic ability to express things graphically and to conceptualize how the environment will change by adding something to it or taking something away," says David Fields, a former colleague.

Art Kutcher scored two major victories during his recently-terminated job on the Municipality's Municipal Urban Planning Unit. His drawings helped stop construction of high-rise buildings on the Omariya plot and a 23-storey hotel on Mount Scopus. The Post's ABRAHAM RABINOVICH sums up Kutcher's stormy year as a Jerusalem planner.

While holding him in high regard, Kutcher's colleagues did not find him easy to work with. He could be moody and withdrawn or volatile, lashing out impatiently at what he took to be corruption or stupidity in high places. When a well-known architect offered a plan for review by the unit, Kutcher did not hesitate to denounce it as "kitch" in his presence. He would not do his work at the planning office on Shammal Street along with the other members of the unit, but in his two-room bachelor quarters on Abu Tor. But his idiosyncrasies were overshadowed by his talent and by the dedication which would often keep him at his drawing board late into the night. "He doesn't do anything superficially," said one colleague, who estimated that as much as 70 per cent of the Urban Planning Unit's successes were attributable to Kutcher.

It was the fight over the Omariya plot that first brought Kutcher to public attention. Plans had been drawn up for eight residential towers and two 800-room hotels on the site, the last large stretch of prospective park land remaining in central Jerusalem. Mayor Teddy Kolek, who had originally favoured the building project, had second thoughts after seeing the first of the towers going up (illegally). He asked the Urban Planning Unit to draw up alternative proposals showing how the plot could be developed at a lesser density. Kutcher was present in the mayor's office during a confrontation between Kolek and officials of the Housing Ministry and Lands Authority who were pushing for high density. Dismayed by the power and apparent inflexibility of the government representatives, Kutcher suggested to his colleagues after the meeting that rather than compromise on the issue, the Urban Planning Unit pull out of the matter altogether. "We're up against the heavens," he said. Councilman Meron Benvenisti, who was then in de facto charge of the unit, countered with a suggestion that Kutcher draw a panorama showing what the Omariya complex would look like if it were actually built. Kutcher, who had done panoramas on the central business district, grabbed at the idea. "I said to myself, I'll take it to the press."

He first showed the drawing, however, at a public symposium organized last December by the Council for a Beautiful Israel. The picture of massed high rises covering the Omariya stunned the audience. The Municipality initially barred Kutcher from giving the picture to the Press, although it had been shown in public. After a bootleg version was published, Kutcher's original sketch was cleared for publication. It became the focus of the public clamour that soon developed: one thousand members of the normally docile Jerusalem public holding a protest demonstration on the Omariya site itself. The sketch and the public reaction to it were undoubtedly major factors in a steady softening in the position of the Ministry and the Lands Authority.

Kutcher also sketched the 22-storey tower proposed as an annex to the King David Hotel. Within a few days of its publication, the head of the hotel firm announced that the plan had been abandoned. "I wouldn't rest quietly in my grave if people said I ruined Jerusalem," he declared.

KUTCHER'S most dramatic achievement involved the Hyatt House Hotel proposed for Mount Scopus. For three years, the idea of a massive, 23-storey building hardly drew a public murmur. So sanguine were the investors that they applied for, and received, permission to send in bulldozers to prepare the site and held a "cornerstone laying" ceremony last November with Tourism Minister Moshe Kol.

Last May, a week before the District Planning Commission was to give final approval, Kutcher produced a sketch showing how the hotel would look from a hill-top south of the Old City. It was seen to completely dominate the Dome of the Rock and the Temple Mount. The sketch appeared in that week's Friday edition of *The Jerusalem Post* and "Maariv." There was an almost audible public gasp. The following Tuesday, a few hours before the District Commission was to assemble, its chairman, Rafi Levi, received a telephone call from Interior Minister Yosef Burg, informing him that the political pressure for the building was off, and that a decision should be made on planning merits alone. The call was followed by one from the chairman of the Knesset's Interior Committee, expressing his concern over the proposal and asking that a decision be postponed. Levi complied.

Within four days of publication of Kutcher's sketch, a multi-million dollar project with powerful political backing had ground to a halt.

NOT confining himself to the drawing board, Kutcher has pushed his ideas in ways unprecedented for a low-ranking Municipal employee. "He saw that there was a 'Mafia' of builders and politicians operating," said a former colleague. "After all, planning is part of a political process. Art decided to set up an anti-Mafia, and to involve the public." Kutcher frequented Jerusalem student hangouts such as the Ta'amon Cafe, where he helped to plan demonstrations. He addressed public symposiums, sometimes even in halting Hebrew. And he made himself accessible to the press.

Says Mike Turner, a top figure in the Urban Planning Unit: "Art brought his awareness of the special environment of Jerusalem to the public and made them feel for the first time, that they could do something about it."

Kutcher himself regards the public involvement as the most important development on the Jerusalem planning front in recent years. The (planning) committees now make their decisions knowing that the public is watching them.

His planning concepts have also had considerable influence, according to his colleagues, on members of the local Planning Committee as well as on fellow planners. In a recent interview, Kutcher discussed these planning concepts along with a wide range of other subjects.

"People have come to understand the visual concept of Jerusalem. There is harmony between buildings and between groups of buildings and the landscape. This is the thing that makes Jerusalem unique. The natural line of the hills is covered with a carpet of buildings and trees of roughly the same height as if the skyline had been raised uniformly. When you put up luxury towers or a high-rise hotel that doesn't fit the rhythm of the landscape, you're breaking this harmony." Acting as a counterpoint to the harmony is a hierarchy of buildings expressing the idea that some are more important than others. "This is expressed beautifully in the Old City skyline. The spires are religious and historical monuments rising out of a texture formed by the rest of the city."

In London, he notes, this sort of hierarchy used to exist with the dome of St. Paul's as the central element surrounded by lesser domes and spires. This has



Art Kutcher, and one of his drawings of the Jerusalem landscape.

given way to a skyline of high-rise office buildings which reflect England's role in the world of banking and business. But Jerusalem's skyline, says Kutcher, is being destroyed for high-rise luxury flats and hotels which do not express any significant new reality.

As for concentrations of high-rise buildings, "They are the greatest threat to the proper functioning of the city by overloading its centre." Bond Street, in the heart of London, is flanked by five-storey buildings. Kutcher points out, the Via Veneto in Rome by seven-storey buildings, and the Kurfurstendamm in West Berlin by six-storey buildings. In Jerusalem, a score of buildings more than 14-storeys high are at present under consideration by the authorities.

Mayor Kolek and City Engineer Amikam Yaffe have, he acknowledges, granted the Urban Planning Unit the freedom it needs, and have backed it fully on crucial planning decisions, including the one to prevent building on the north slope of Government House. But in the absence of an updated, legally-binding plan for the city and a centralized planning authority, he says, decisions on many major issues will continue to be the result of bargaining between Ministries and the Municipality. What is achieved is bad compromises based on political power, not planned logic.

Before he leaves Israel in about two months' time, Kutcher has some personal projects to complete. They include a series of panoramas showing how all the high-rise buildings proposed for the city would look from different viewing points.

On his way back to the U.S., he plans to stop off in some quiet and inexpensive country—perhaps Ireland—to write a booklet about planning in Jerusalem. "The six square miles around the Old City symbolize the highest ideals of mankind and have inspired hundreds of millions of people. The way things are going, these aspirations will be turned into a joke. But they needn't be."

It is questionable if Kutcher's riff with the Municipality is the reason for his leaving. With his restless personality it seems likely that he would have packed his bag and moved on sooner or later. His sharpness of vision and his outspokenness will be sorely missed. But Jerusalem was fortunate that he wandered into town when he did.

Where are our baby birds flying?

WHAT makes some youngsters Hippies and others conformists? Two novels entirely different in approach and style describe two such disparate young Americans, both sons of Jewish fathers but living with divorced mothers and stepfathers in wealthy WASP suburbia. "The Season of the Witch" documents a 17-year-old Hippie's first break from home. Gloria, or Witch as she renames herself, confides that she is journeying into reality with her draft-escaping childhood friend, two free souls with no strings or compromises, he her guru, she his earth mother, dedicated to one another's purity and freedom. Her diary, a confessional, covers in minute detail a two-month adventure in New York where she seeks her Jewish father — about whom she had accidentally learned when she was 12, a discovery that caused her to exult that she had always known that she did not fit the WASP conformity imposed by her mother. After a frightening brush with violence Witch joins a group in a communal flat rented by a former psychoanalyst and his ex-partner from Hollywood, both in their for-

THE SEASON OF THE WITCH by James Leo Herlihy, N.Y., Simon and Schuster, 371 pp., \$6.95.

BIRDS OF AMERICA by Mary McCarthy, N.Y., Harcourt Brace Jovanovich, 340 pp., \$6.95.

Reviewed by Jennie Tarabulus

ties and substitute parents to seven youngsters living with them. Dropouts from conventional society, all are intelligent, articulate and working, and all believe in the coming Peace-on-Earth Revolution. They exude optimism and goodwill except for one, who hating the world, convinced it has no place for him or others, does drug addiction. The others like drugs but are not addicts. Witch may be puzzled or elated by life but is never shocked by it. If anyone watched herself growing

up it is she, devoid of self pity, warning herself against own clichés, analysing her moods and actions in the search for truth. She believes that there are no authorities today except the one inside us, but asks what if it gives us the wrong advice, "it won't," declare her substitute parents. Taboos aren't imposed on us, we make them; and we break them only when they have no more value for us. If enough get broken, a new society is formed. Witch's father, an embittered Communist college professor whom she finds and loves without identifying herself, says: "You're all trying to make a revolution on drugs." Yet he listens and is listened to. Conversations and encounters are fascinating. Parent-child relations, love, lying, drugs, politics are aired from the viewpoints of two generations and at least four positions in society, all credible, coming from believable characters speaking from their particular time and place in life.

When Witch returns home on an impulse, trusting instincts more than logic, the reunion with her mother — like meeting her father — is utterly unlike what she expected. Both tacitly agree that each will continue to live her own lifestyle with no more passing of judgements or fighting; and Witch realises what a bore she must have been always condemning her mother for her superficiality. Has she reached maturity? You've arrived the moment you stop trying to guess what will happen next, a friend says. You just know that whatever it is you'll get through it somehow. Uncertain of the future, knowing she must move on, Witch confesses to self-doubts, confusions, but not mistakes really. If you get meased up at times why, that is necessary for growth.

Herlihy, author of "Midnight Cowboy," is a magnificent writer, serious but with a rare light touch making this story great entertainment. He vividly uses today's idiom as a literary tool to express a new milieu in a changing world, in itself an education for the uninited. There is something for readers of all ages in "The Season of the Witch," a classic of its kind to be read and reread.

"BIRDS OF AMERICA" is about Peter Levi, 19-year-old philosophy student doing his junior year at the Sorbonne. He gets along well with his mother, stepfather and divorced Italian Jewish father, a history professor. Nature-lover, bird-watcher, he finds inspiration not through drugs, which he avoids, but in Kant's dictum never to treat anyone as a means and believe in the force of moral will. In his wallet along with CORE, SANE and SNCC cards is one which says: "The other is always an end: thy maxim."

Peter is a conformist, and he realizes this in Europe, where he feels different, conspicuous, alone. He continuously analyses himself and society, emphasizing mind, not the senses, unlike the Hippies who believe the mind shouldn't be allowed to dominate the true inner soul. He is also a puritan, sex still a vague problem he avoids thinking of concretely — like the Hippies, who find it no problem at all, taking it in their stride.

Being half-Jewish complicates his life somehow. Not that he feels anti-Semitic, he says, but if he'd been born Pinkus Levi from Flatbush he would have been more self-evident and freed of the need to explain himself. An American in Europe is like being Jewish, only worse, he observes. Americans recognize their "people" in the tourist diaspora, spotting you as one of them whether you like it or not. But this is worse than anti-Semitism, because nobody excludes you. You make your own ghettos around army bases and "exclusive" hotels, and impose your own version of kosher by demanding ketchup and suspecting your steak of being overdone. Being a Jew at least gave you a history of martyrdom that is old



Young American Buddhists in San Francisco. (Photo Robinson)

and dignified. But you can't be proud of being an American anymore, and compatriots learning that he is studying in Paris always ask sotto voce: "Aren't you afraid of anti-Americanism?" as if it were a disease like anti-Semitism.

On an Italian holiday he meets his college adviser in the tourist-jammed Sistine Chapel, wonderfully described. Relieved to see a familiar face, caught out guard, both speak freely. In an ironic turnabout his professor advises him to abandon traditional habits, recommending drugs as a means of reaching freedom. Those taking them show greater adaptability to the mobile environment, he tells his astounded student. When he praises capitalism for bringing abundance, Peter impatiently asks: "But of what?" The technological changes aren't the ones his generation wants. He finally gives up on his teacher. "I'd rather have an argument with somebody I share a few assumptions with — you're too old for that."

Introspective, shy, Peter is nevertheless pragmatic. Having no time for civil rights activities he contributes money, reasoning that if you feel guilty it's better to pay an indemnity. "Be your own redeemer," he says. He envies a friend whose brain is wholly devoted to his sensual pleasures, a welcome relief from his own strict self and Kantian belief that by imposing your will on society you help to shape it, so your actions should be judged by their implications.

His adventures in Paris and Italy with students and adults leave him braced but undaunted, rallying himself to his banner of self-imposed morality. Peter is sure he will find his own way in his own style, though at this point in life he feels himself irrelevant to everything.



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Mental illness in fiction

Gordimer's South Africa

LIVINGSTONE'S COMPANIONS by Nadine Gordimer. London, Jonathan Cape, 248 pp., £1.95.

Reviewed by Sally Blake

THE subject of mental illness has a peculiar attraction for novelists and novel readers, maybe because we enjoy in fantasy what we would hate to approach in reality. But writers often forget that masterpieces like "The Bell Jar" and "I Never Promised You a Rose Garden" are not imitable; such books are written from the dark depths of personal experience or long-felt empathy.

The most solid of the novels under review is "The Other Caroline," but, coming from the author of "The Snake Pit," it is a disappointment. It is true that snake pits are fortunately becoming rare today, and the part played by the earlier novel in bringing this about must not be underestimated. But in "The Snake Pit," Miss Ward moved us by her description of the subtly dehumanizing effect of the mental hospital, the disorientating effect of the amnesia and yet unknowability of the environment, which drove the patient no less crazy than madness itself, and echoes of this may remain in the best and most modern of hospitals unless we remain constantly aware of these dangers.

In "The Other Caroline" the healing environment is all helping hand and heart of gold, until we can hardly tell whether the heroine is there or at home; Miss Ward seems to have written herself out of a job. Caroline suffers from hysterical

THE OTHER CAROLINE by Mary Jane Ward, N.Y., Crown, 216 pp., \$5.95.

THE DREAM KILLER by Ursula Russell, N.Y., New American Library (Signet), 142 pp., \$0.75.

LISA, BRIGHT AND DARK by John Neufeld, N.Y., New American Library (Signet), 143 pp., \$0.75.

Reviewed by Rachel Chazan

disociation of memory (why the blurb talks of paranoid schizophrenia is not clear), and by way of therapy she has to type an autobiographical manuscript with the names blocked out. This, she rightly guesses, is supposed to be about her own past and is supposed to help her regain her memory. The blurb describes it as a tour de force, but for me it does not come off; I can see no dramatic logic either in her breaking down or in her regaining her memory.

It is interesting that the heroines of both "The Snake Pit" and "The

Other Caroline" appear to have gone out of their minds because of financial problems. I hasten to reassure Israeli readers that this is not a common precipitating cause of psychosis.

"THE DREAM KILLER" is not about one who kills dreams, but about killing in imagination. It is a novel about a therapy group, and the adolescents in the group are as real as the unravelling of their problems is dramatic and credible. Unfortunately, Miss Russell was not content with spinning a tale about the group, but had to add a romance about one of the doctors, which she opens with a neat case-history of her life so far. The way the doctor-boyfriend, Howard, talks to the woman doctor, Beth, becomes increasingly difficult to swallow. This is how the conversation goes after his failure as lover on their first weekend away:

"I see now that you weren't ready, not yet."

"But what is it? What's wrong with me?" she asked.

"If you were able to face the truth about yourself you wouldn't need to ask. You have an analyst who's no doubt trying to show you what's wrong with you, but you resist understanding."

In the denouement we discover that it is indeed Howard who has something wrong with him, who is, in fact, the villain — but too late, credibility has already gone by the board.

"LISA, BRIGHT AND DARK" reads like an assignment in a creative-writing course — build a story around a teenager going crazy, asking for help; the parents blocking it because of their need to close their eyes to what is happening. Her friends come to her aid against all obstacles, which include a frightened, ineffectual school psychologist, until the fairy prince arrives on the scene in the form of a handsome, blonde young psychoanalyst, more beautiful than Paul Newman.

A pity, because it could have been a good idea.

Dr. Chazan is a psychiatrist in Jerusalem.

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Readers' Literary Letters

'Encyclopaedia Judaica'

To the Jerusalem Post Literary Editor Sir, — I refer to Dr. Geza Vermes' review of the Encyclopaedia Judaica (your issue of August 11).

I would not presume to question Dr. Vermes' scholarly qualifications but I must take issue with him over his statement about the illustrations, "the colour is, perhaps, not as good as it might be..."

The quality of the colour printing has been widely praised by the professionals and experts in this field. The 64 Hebrew illuminated manuscripts took over a year to produce and were carefully supervised by one of the world's experts in colour reproduction, who lives in London.

MOSEF SHALVI, Illustrations Editor, Encyclopaedia Judaica Jerusalem.

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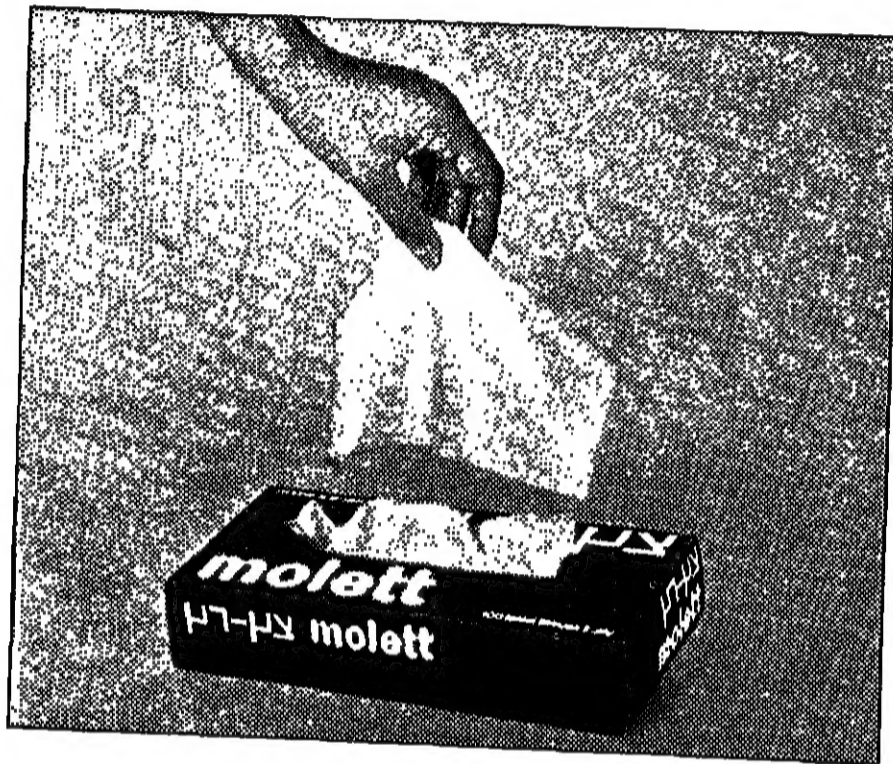
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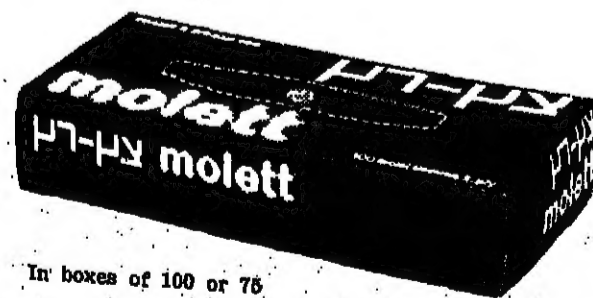
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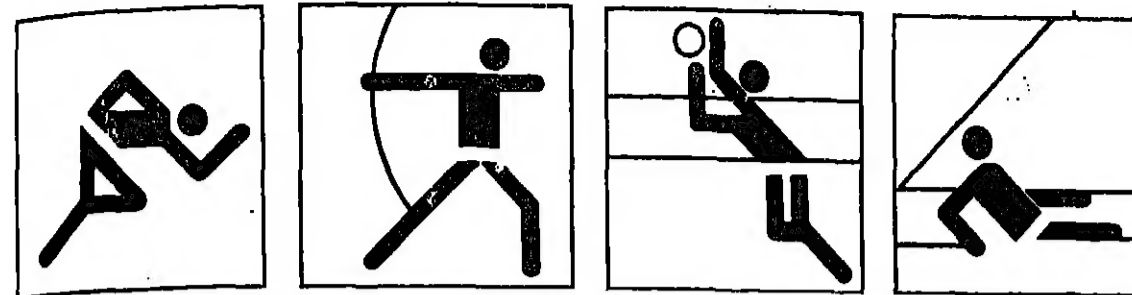
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OLYMPIC BLUES

By Ephraim
Kishon

ONE of the group of 13 officials accompanying our 15-man Olympic team returned home the other day in accordance with the so-called "escort relay," whereby one official is relieved every other day by one of 115 trainers waiting here in a starting position. Now he was facing me, a broken man:

"Go ahead, sir," I encouraged him, "tell me, I won't put it in *The Jerusalem Post*."

"Thank you," the man said, "this is a very hush-hush matter. I mean the discus incident. Really, I don't know where to begin. Maybe I ought to point out first of all that we didn't have a Taiwan Chinaman's chance at the Olympics. Yet, we said to ourselves, it would be terrible to show up there, in front of all those people, and always come in last. So what did we do? You know Eli Kimmelberg?"

"The discus thrower?"

"Yeah. He's held the Israeli record for the past 27 years. But, we decided at one of our meetings, that wouldn't ensure him a gold medal in the international arena. On the other hand, if Kimmelberg were to compete against women... get me?"

"No."

"Believe me, we were thinking only of the national interest. We were trying to impress Diaspora Jewry, to let them see what feats our stalwart Israeli youth is capable of, brought up

in a manifestly sporting atmosphere, under the supervision of the Education Ministry in co-operation with the Tora Sages.

"At first Kimmelberg refused, but we described to him in glowing language what a marvellous feeling it would be to step up on the winner's platform... the band playing Hatikva... the gold medal... In the end, when we reminded him that he would be living in the girls' quarters all the time, Kimmelberg agreed.

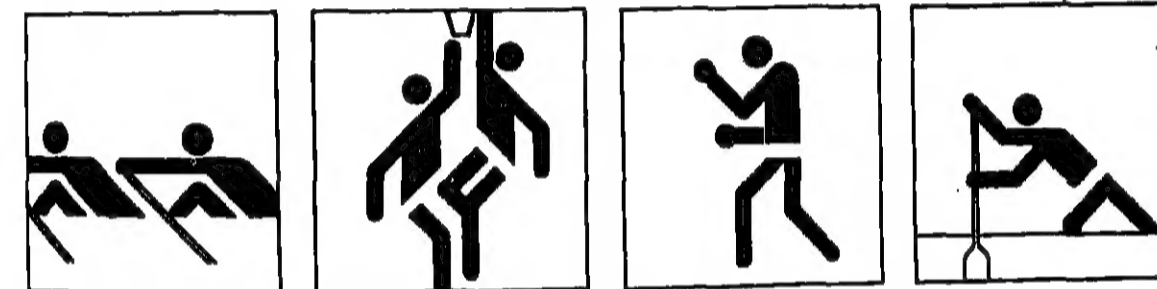
"To fit him for his special duties, we took certain steps, the nature of which I am not allowed to divulge here. Our biologists in Ness Ziona even worked out a way to fool the sex test. He looked a bit strange, but acceptable. After all, not every sportswoman has to be a ravishing beauty, has she? We Hebraised his name to Kodorov, Ilana Kodorov. We planned the operation with the utmost care, down to the last detail. We were convinced that we had thought of everything.

"Ilana left for Munich, was put up as foreseen in the women's quarters, and trained with them day after day. Up to the contest itself, no one suspected her. When she stepped into the giant arena on the fateful day, our hearts thumped like mad. Then came the mishap..."

"Well?"

"He came in last. Most unpleasant, I must say..."

Translated by Yohanan Goldman
By arrangement with "Ma'ariv"



Non-alcoholic beverages

I RECEIVED a letter from one of my regular correspondents telling me that he occupies his leisure moments by "looking for English words which have a proven or conjectural relationship with Biblical sources." Some of them belonged to the world of Flora and, commenting that "you might find one worthy of your attention," he mentioned "cider," which he stated as a certainty was derived from the *shekhar* about which I wrote last week. In my reply I expressed the opinion that this derivation was a very doubtful one, and that I was sure that there was no connection. He politely wrote back to me, "Are you really going to deny the Biblical ancestry of cated, *shikhor*, strong drink." And cider? If so, you will be up against Dr. H.W. Fowler and the suggestion contained in this der-



Oxford Etymological Dictionary, and I foresee an international repercussion."

My correspondent was right and I was wrong. My faithful Webster gives the following history of the word *cider*. "French *cidre*, Old French *cidre*, from Latin *cidere*, a kind of strong drink of oriental origin. Cf. Hebrew *shakhar*, to be intoxicated, *shikhor*, strong drink." And yet, despite the obvious alcoholic nature of the word, it is not — or that forbidden to the Nazarite, which is confined to wine and its product, such as brandy.

This brings me to the remarkable — indeed fascinating — rendering given by the Pseudo-Targum Jonathan to the word *Shekhar* as it occurs in Deuteronomy 29:5, to which I referred last week. In every other instance the alcoholic nature of *shekhar* is central to the context, whether it is the *shekhar* which is forbidden to the priests while engaged in their sacred duties — which encompasses all intoxicating liquor, the product of the vine or not — or that forbidden to the Nazarite, which is confined to wine and its product, such as brandy.

What possible connection could there be between the *shekhar* of the Bible and "the expressed juice of apples (or formerly of some other fruits)"? It is the translation of the Targum which provides the answer. The Targum to this verse renders it *merat*, which is the same word as it uses to render *assei*, the fruit juice of Isalah. According to this interpretation, Moses said to the children of Israel, "Ye have not eaten bread, neither have ye drunk wine, or fruit juices."

L. I. RABINOWITZ

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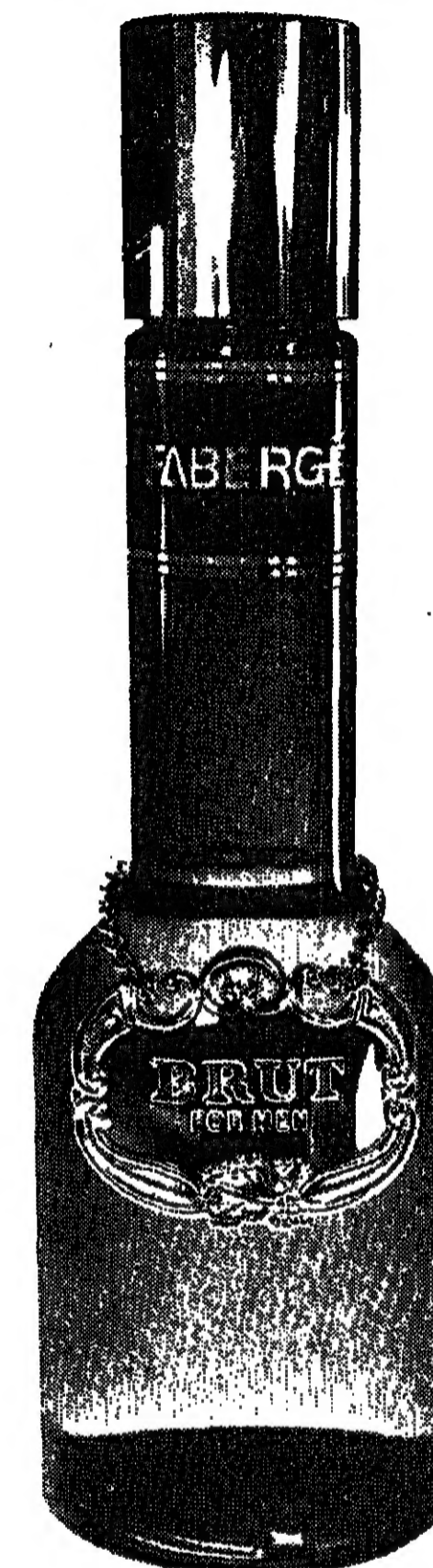
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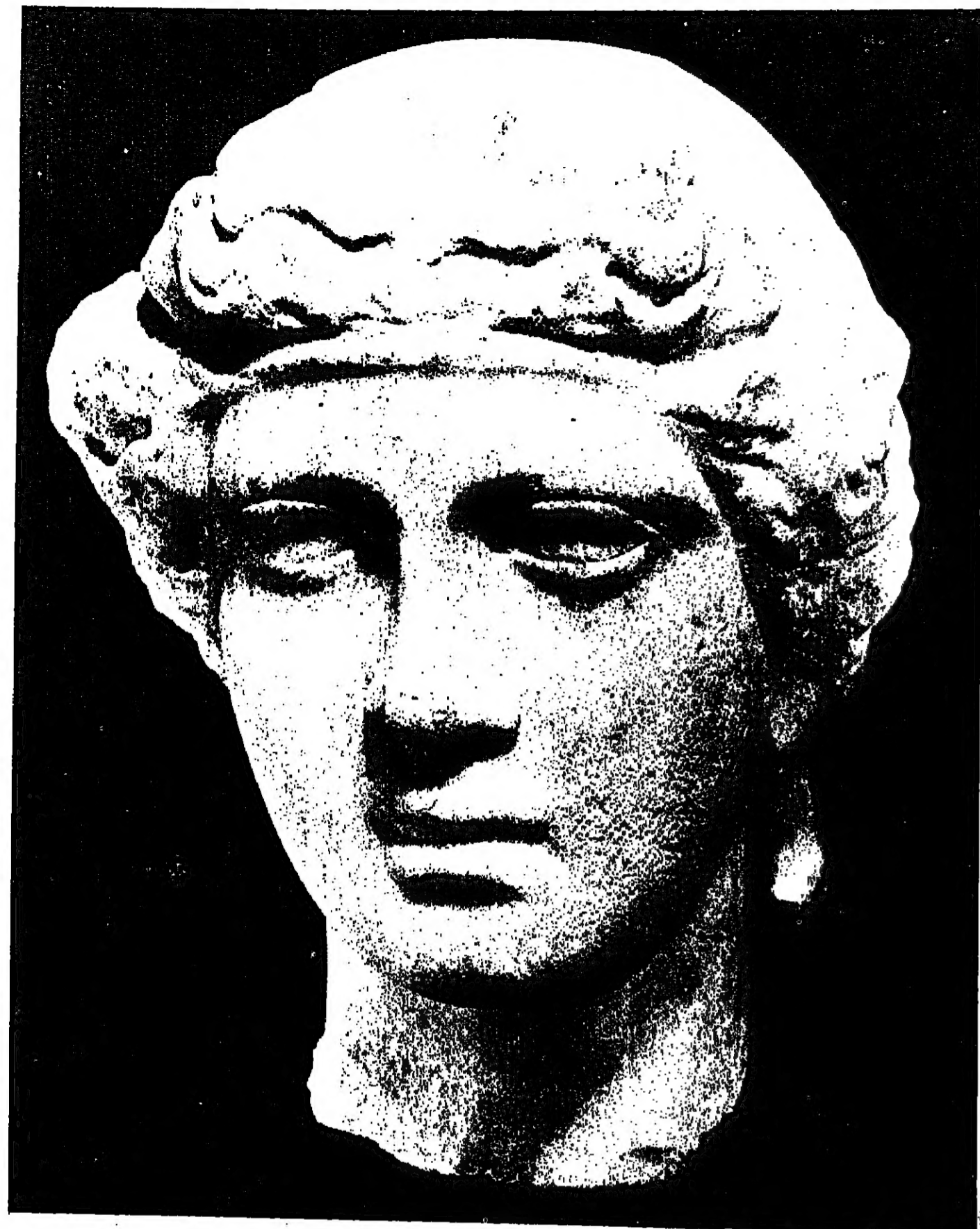
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CAESARIA

A LONG TERM CHALLENGE FOR ARCHAEOLOGISTS

By MALKA RABOWITZ

WHEN the bones of a tiger were unearthed this summer at ancient Caesarea, archaeologists felt that the most likely explanation lay in the 2,000-year-old amphitheatre nearby. In the heyday of Roman rule, men were pitted against wild beasts in this arena, whose unexcavated but visible perimeter is larger than that of the Coliseum in Rome. It was here, according to the first century historian Josephus, that 2,500 Jews were martyred after the uprising against Rome in 66 C.E.

The very scale of Caesarea, for 600 years the capital of Roman and Byzantine Palestine, sometimes appears daunting to the American expedition which has been digging there for the past two summers. A consortium of eight American universities took part this year under the direction of Dr. Robert J. Bull, history and archaeology professor at Drew University, Madison, New Jersey.

Together with the villas that formed its suburbs, ancient Caesarea stretched from Nahal

Tanimim to Nahal Sorek (two names more recently used for a new power canal). Its remains are thus spread over an area of 32,000 dunams.

Of this, only one has been cut through by a trench and explored by the expedition in two years of work. As disciples of Albert Einstein, Dr. Bull, "we proceed by cautious investigation of a level. It means we are working in an area half the size of Manhattan with telescopes."

The results of the excavation have been "astounding." They include the discovery of a vaulted entrance to a network of sewers which may provide the clue to the Herodian plan — an authoritative one for an authoritative one. The history of the Roman, Byzantine and Arab periods, six Greek inscriptions were found in the mosaic floors of the largest Byzantine buildings found in the city. Dr. Bull believes to be

water from the foothills of Samaria to the Caesarea aqueduct; and a Crusader cemetery at the foot of the picturesque 12th-century castle which was cleared and restored some years ago.

THE vaulted entrance to the sewer system is three and a half metres high, "large enough to drive a truck through," says the American archaeologist Josephus, whose descriptions of Herod's monumental building projects are increasingly borne out by archaeology, says the sewers were sea-flushed, the tide and currents working into them daily and cleaning them out. If so, this was a noteworthy feat of Roman engineering. Equally important, the system may help in uncovering the city plan, since the drainage channels presumably ran under the streets. Infra-red aerial photos indicate that the city was laid out radially, like Washington D.C., says Dr. Bull.

Of his harvest of ceramic fragments — archaeology's basic dating tool — Dr. Bull

notes that the shards are less familiar than far earlier pottery remains. Intense interest in the Biblical period has enriched archaeological knowledge of that time to a point where the fragment of a bowl made between the 18th and 15th centuries BCE can be dated "to within 50 years."

He hopes the Caesarea dig will enable Roman, Byzantine and Arab pottery to be dated with equal precision. Says Dr. Bull, funds permitting, "I want to continue to dig for the rest of my life." Fortunately for dating, every level has been found strewn with coins which are in fact scattered over such a wide area that knowledgeable local residents can be seen out collecting them after winter rains. Five thousand coins have been found inside the area of the dig. They are made of gold, silver, copper, lead and glass, the last of which may have served as a token for theatre admission, says Dr. Bull.

To help in the more leisurely scholarly evaluation that follows field work, a computer expert was enlisted this summer to encode information on the thousands of shards, coins, bones and other objects found

in the dig. The data is being fed into a computer at Oklahoma State University.

THREE metres below ground level, the expedition uncovered six Greek inscriptions worked into floor mosaics. They belong to the remains of a large 6th-century Byzantine building, of which a 20 by 13 metre section has been exposed so far. The building probably housed the public archives, says Dr. Bull, although any parchment scrolls have long since disappeared.

Overlaying the mosaics was a Crusader cemetery in which the skeletons of 200 men were found. One of them, Dr. Bull relates, was buried with his horse. Heads were propped up on a stone pillow facing east in anticipation of the Messiah and some still had bronze crosses on their chests.

CAESAREA sprang into being as a pagan city, created by the Romanophile, half-Jewish King Herod and dedicated to Augustus Caesar in the year 13 BCE. It took 20 years to build and came complete with the amphitheatre, the now-restored theatre, and a hippodrome, where an esti-

mated 22,000 spectators could watch chariot races.

Its harbour, says Josephus admiringly, was formed when Herod "won a battle against nature" by lowering massive stone blocks into 20 fathoms of water. When the foundations rose to water level, he built a pier on the surface.

Facing the harbour mouth was a temple containing a colossal statue of Caesar. From this port, Jews taken captive after the fall of the Temple in the year 70 CE were assembled before being shipped to Rome to be paraded in triumph.

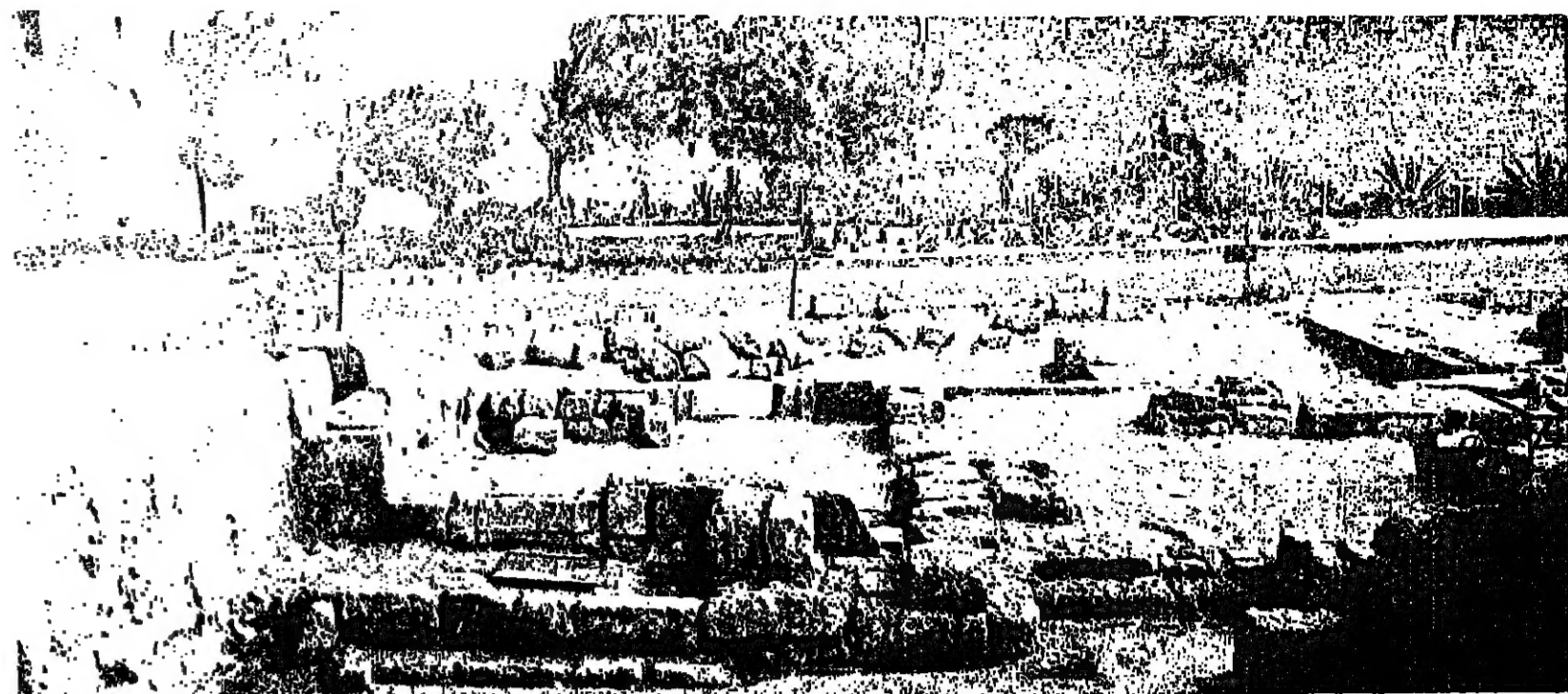
As a city providing amenities and a convenient military port, it became the seat of the procurators of Judea and, later, Roman army headquarters. The only contemporary inscription mentioning Pontius Pilate (who governed Judea from 26 to 36 CE) was found in the theatre in 1961 by an Italian archaeological expedition.

Tons of stately and marble columns furnished the streets and temples of Herodian Caesarea and a good bit of it made its way to Jaffa and Acre at the end of the last century for use in building. More was quarried by Arab

villagers and burnt to make lime for crops. Enough remains to convey a conception of power expressed by the sheer mass of public art. The headless porphyry statue which is one of Caesarea's prime attractions weighs about nine tons. And Dr. Bull points out a granite stone weighing well over 50 tons that was floated down in one piece from the Aswan dam quarry in Egypt.

With the Moslem conquest in 640, and the shift of the focus of power to Damascus and Baghdad, the site became less important. A brief resurgence came five centuries later when the Crusaders rebuilt and walled about one-tenth of the Roman city near the harbour.

Sdot Yam's banana plantations are now advancing along the sand dunes and villas are rising on lands first acquired at the turn of the century by Baron Edmond de Rothschild and the Jewish Colonization Association. A modest kibbutz beach resort a little to the south, Kayit Veshayit, has been serving as base camp for the expedition, a boon in off-hours for the some 180 American university students who worked as volunteers on the expedition this summer.



The 12th century Crusader castle wall across the road overlooks the remains of a 6th century Byzantine building where six Greek mosaic floor inscriptions were found. The remains were found beneath a Crusader cemetery contemporary with the castle.



An almost-intact woman's head, about 15 cms. high, found in the debris of a Byzantine street wrecked by Moslem invaders in 640. The head was part of a Roman statue, reused in the Byzantine period. At right, the head is examined by expedition leader Robert J. Bull and his wife, Vivian. Photo at right is a 7th or 8th century Arab jar, also found intact at the site. Finds are brought back daily from the field to the expedition's base at Kayit Veshayit, a kibbutz resort.

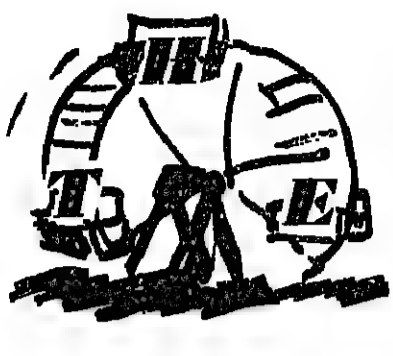
Photos:
J. McW.
Kellers



Stones show Roman structure below Byzantine floor.



The sea in the background, the Crusader castle to the right and expedition vehicles parked near the site of Byzantine remains.



by Catherine Rosenheimer
Jerusalem Post Fashion Reporter

TBL AVIV. — THE season of the "hard sell," the packing of endless suitcases, and plane-hopping from country to country, city to city, is what Israeli fashion exporters are about to face soon — if not for the first time. The purpose: to be in the right place at the right time, showing their collections for next Spring and Summer at a variety of International fashion fairs where, with luck, they will trap the attention and orders of the thousands of buyers from all over the world who flock to such events, as well as renewing existing contacts.

Once again this Autumn the Israel Company for Fairs and Exhibitions has organized a tight schedule for groups of Israeli manufacturers to attend what are considered the most important fashion trade shows in Europe.

First stop-off prior to Europe is New York, where the largest-ever collective showing of Israeli fashion merchandise for Spring-Summer 1973 is being held at the A.T.L.D. showrooms there in mid-September, with the participation of 31 manufacturers. Fast experience has proved this particular exercise to be a worthwhile one, attracting anywhere up to 1,000 buyers from all parts of the U.S.

Departing from the policy of past years, no Israel fashion week is to be held in London this Autumn. "The British ready-to-wear market is a difficult one as far as most Israeli manufacturers are concerned," explains Atara Ronell of the Company for Fairs and Exhibitions. "Manufacturers who export to England tend to work with a few of the large chain store concerns, for example Marks and Spencer. This type of business is conducted through regular, all-the-year-round contacts and orders are not placed on the basis of collections shown at a fashion week.

Largest potential
It has been decided that it is time to concentrate efforts elsewhere: the German market is now seen as being especially important, with the largest buying potential of any European country. Thus, from October 1 to 6, 20 manufacturers, most of them continuing directly from New York, will participate at the *Milos Internationale Modewoche*. The German market demands different types of collections from those exported to the U.S., a different styling altogether.

This year, Israeli fashion producers have made special attempts to suit parts of each collection to the requirements of the German

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market: some have even commissioned German designers to visit them in an advisory capacity to ensure that their collections will be "on key" and to the tastes of the German buyers. This being the first time a collective showing of Israeli fashion has been made at the Munich fair, Israeli manufacturers have been invited to stage a fashion show of their own for the fair's press opening on September 27. Potentially a valuable sales promotion and publicity stunt, the fashion show "will either make or break us," says Atara Ronell.

Next on the itinerary is Paris where the twice yearly *Prei-a-Porter* fair takes place from October 21 to 26, attracting prestigious buyers from all over the world and definitely setting the tone for the trends of Spring and Summer 1973 ready-to-wear. Seven Israeli designers and manufacturers will show in Paris: Gideon Oheron, Jerry Melitz, Begeg Or, Glensette, Rikma, Israel Rosen and Gottex.

Distinct image
All are companies with a very distinct fashion image and personality of their own: to compete on the French market with "bread and butter" fashion lines has proved virtually impossible; both where prices and speed of delivery are concerned. Indeed, a disturbing trend discovered by several Israeli firms who were at *Prei-a-Porter* last Spring was the fact that many buyers were unwilling to order from collections at all: the pace of the fashion game is such that, today, they feel the only safe way to buy is directly from on-the-spot stocks of wholesale warehouses. Israeli manufacturers, who must allow an absolute minimum of 2 months for delivery of orders, can simply not compete with local French firms on this basis: thus the type of Israeli merchandise which does attract orders is that which is at the same time fashionable and original but not "is deruster ord."

A final decision on whether Israeli manufacturers will attend the *Milos* shows in Florence from Feb. 5 to 9 has not yet been made, but it seems very likely. Israel's own Fashion Week in Tel Aviv opens on February 11, 1973; last year it was found to be highly advantageous that it should be timed immediately after *Milos*, since many buyers who had seen a small sampling of Israeli merchandise whetted their appetites for more and boarded planes for Tel Aviv a few days later.

FASHION-only promotions abroad are just one category in the list of events currently being organized by the Fairs and Exhibitions Company. Work is also well in hand for the first-ever Israel Week in Japan, which opens in October in the Tokyo branch of the prestigious Mitsukoshi department store and will, during the course of the following three months, be held in each of the store's six branches throughout Japan. (Fewer Israel Weeks than usual are being held in the U.S. this year due to the fact that last year, American stores were reluctant to plan ahead

due to the 10% import surcharge imposed by the U.S. and doubts as to the effects this would have, states Atara Ronell.)

Nearly \$250,000 worth of Israeli merchandise has been sold to Japan for the Israel Week: mainly fashions and giftware, but also diamonds. Where ready-to-wear fashions for the Japanese market were concerned, local manufacturers had to produce special collections in completely different sizing standards from those used for the U.S. and European export markets: the average Japanese woman is far smaller and slimmer in build. With characteristic thoroughness, the Ja-

panese buyers provided detailed sizing charts and specifications, and this stage of the operation was completed quite smoothly.

Where giftware is concerned, emphasis has been placed on quality merchandise: many items from Maskit such as glassware, ceramics, sculptures, fancy clocks, ballies, special craftsman-made dolls and toys. Also ordered from another source were tens of thousands of silk ties as well as handbags from Begeg Or. Costume jewellery will also be offered to the Japanese public, while Japanese men can look forward to wearing "exclusive" made-in-Israel socks this

coming winter: a large manufacturer received an order from Japan for several thousand pairs of woollen socks in specially commissioned designs!

Culture as well as clothes and consumer goods is to be stressed in the Israel Week in Japan: One difference about organizing such a promotion in Japan, says Mrs. Ronell, is the importance the Japanese attribute to combining cultural and consumer exhibitions. Thus an archaeological exhibition entitled "Israel in the Days of the Kings" will be accompanying the Israel Week staged in each of the Mitsukoshi branches in Japan.

Getting slim
is not
a fairy tale



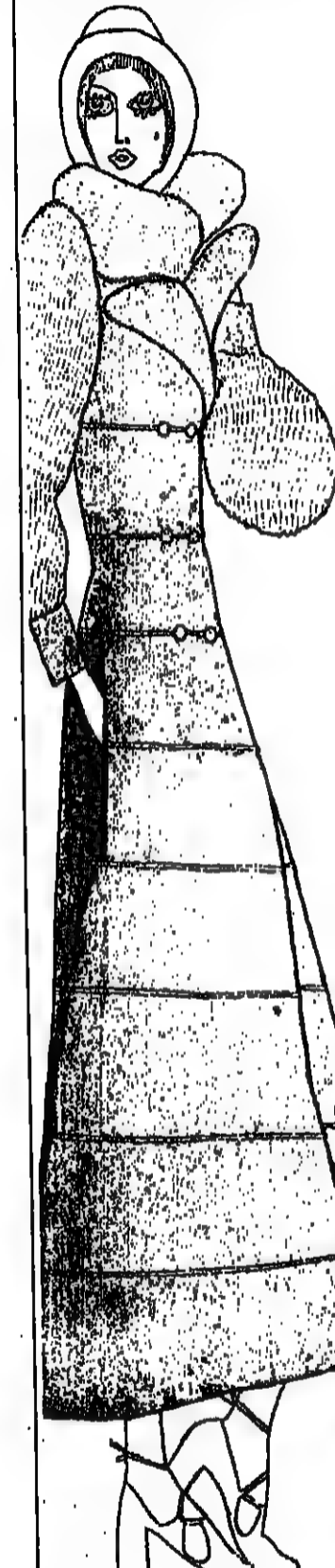
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IT has become increasingly apparent that Something Will Have to be Done about our water system. It is not merely that it is noisy. It is that the character of the noise is not consistent. We are accustomed to a prolonged whine and a thump when a tap is turned on anywhere in the house which resounds through every room sometimes startling visitors out of their chairs when they hear what they assume to be a magnetic rocket. The more stable characters are soon reassured when they see that the house remains standing and we take it in our stride. Nervous people usually suggest that we move to the terrace and tend to avoid winter calls.

Apart from these flutulent sounds there are others not so easy to identify and new ones are produced, from time to time which give cause for alarm until we make sure that nothing is coming to pieces. If the shower faucet is not turned off so tightly that it takes two strong men with a wrench to turn it on again it produces a subdued but regular rattle which echoes round rather like a goods train loaded with milk churns always approaching but never arriving.

Recently a rhythmic respiratory rise and fall, unmistakably the snoring of an unaided sufferer, convinces me that some intruder has broken in and fallen asleep in the bath. Had this emanation not roused me from my own deep slumbers I might perhaps have questioned the logic of such a procedure but in my dazed condition it seems quite a sensible act.

Bathroom empty
Investigation proves the bathroom to be empty, but the kitchen tap, releasing a dewdrop of a drip every two minutes, is responsible for this curiously human imitation. The most alarming of the disturbances comes when two or more taps are used together and now and again we forget to warn people that the hot and cold water may be used contiguously but not simultaneously. This is tolerable for the tub though it takes a little longer than in other places, a nuisance for the dishes and a menace in the shower which must be taken either boiling hot or cold. No compromises. The first sign that this precaution has been neglected is a cascade of water from the overflow pipe

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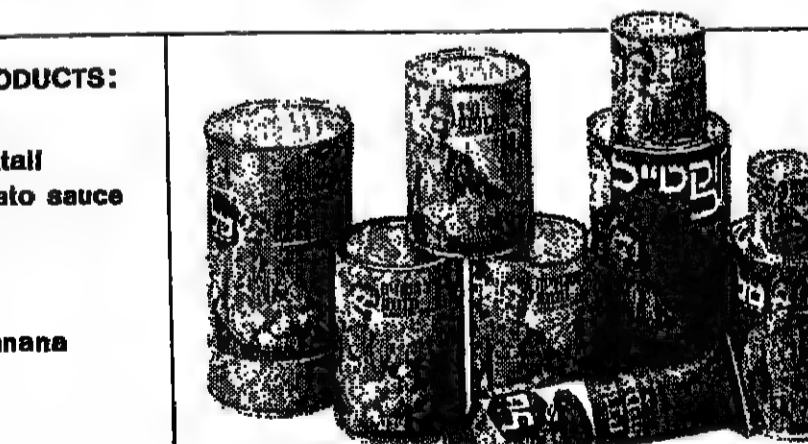
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THE PLUMBER

social pretext hoping to shock him into offering his services next year or in the foreseeable future, but of course on this occasion everything behaves perfectly. Not so much as a sigh or a sniffle disturbs our coffee. Not a squeak comes out of the taps, not even a damp stain appears on the flagstones. Once or twice he asks us if we are listening out for anything special. A phone call perhaps or an infantile summons and, ashamed to confess we have invited him with any ulterior motive, we deny this brightly and say we thought we heard footsteps. Generally we persuade people, will hold out for a while yet.



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GARDEN HINTS FOR September

By Della Cohen

Symphony in blue and white

EVERY gardener knows that success in gardening is not the result of improvisation. One should start thinking now about what we want to bloom in our gardens or on our balconies next spring and as a matter of fact during the whole of the year we will be cultivating our 25th anniversary of Independence.

Everyone of us can contribute to the beautification of the country on this occasion, doing something "special," for instance, cultivating principally plants which bloom in white and blue.

The choice of plants in these colours is large, but we have to select plants which bloom at the same time in both colours. Sometimes it will be two different varieties of the same plant, sometimes we have to choose two different kinds of plants which need similar care and conditions.

BALCONIES AND WINDOW BOXES

This kind of decoration will be most effective when used on balconies. Alternating boxes in different colours of flowers on the balcony or on each window, or alternating of plants in different colours of flowers in each box when you're a single window at your disposal should produce a very pleasant effect. Plants in boxes would also be a good decoration for shop fronts or office entrances or balconies.

PANSIES ARE GOOD

One of the plants most fitted for this kind of decoration is the pansy (Viola tricolor) because pansies come in named varieties of pure colours.

WHEN AND WHAT TO PLANT

If you decide to start from seeds, plant just now. They will then bloom early in spring. Using seeds of the variety "hemalls" you should get a bloom in winter in protected places. In hot weather it usually takes six weeks for seeds to become pansy seedlings of the size suitable for transplanting to their permanent locations. Then they should have another month to become established in their permanent site, so that they approach blooming size before cold weather arrives. If you buy pansy seedlings in the fall, choose short, stocky plants with at least 4-5 leaves. You can also buy plants of blooming size and put them in place. If you want a later bloom, you can start seeding in January indoors (optimum temperature 13° to 23°).

HOW TO PLANT

Pansies thrive in rich, well-drained soil. So before you plant seeds add manure and peat. If the soil is heavy dig in some sand or vermiculite. Spade the soil to a depth of 20-25 cm. If you plant seeds in boxes you can sow in rows, using boxes of 25-30 cms, deep filled with rich sandy soil. Water the seed bed. Then when the water has drained away, sow the seeds thinly. Cover the seeds very lightly and press down with a flat board. Spray water again but not so much as to wash the seeds away.

White plastic film, aluminium foil or a piece of moist paper placed on the seed bed will keep moisture in. This should be removed as soon as the seeds begin to sprout in about five to eight days. Shade the seedlings for a few days until they have developed their first leaves. Water

frequently but lightly. Be careful not to keep too wet to avoid root disease.

After the seedlings have emerged thin them to 2-3 cms. apart. You can plant the seedlings you remove in another place you have prepared in just the same way as for acaia. In transplanting try to disturb the

roots as little as possible. If you lay your seedlings, sprinkle them with water and then wait to restore soil moisture before planting.

CULTIVATING

After planting, work around the plants lightly with a fork. During the growing season keep the soil white or in blue all the year around.

clean of weeds. Remove fading flowers to have more blooms and extend the period of flowering.

OTHER COMBINATIONS

There are many other possible combinations of plants flowering in blue and white. Here are some examples: White daisies (Bellis perennis) and violets, Gypsophila repens and Campanula, Alyssum and Lobelia. But you can make any combinations that suit your fancy.

Here are some examples: White daisies (Bellis perennis) and violets, Gypsophila repens and Campanula, Alyssum and Lobelia. But you can make any combinations that suit your fancy.



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NORMAN JEWISON AND SUPERSTAR

It was the end of a long, hot day. Norman Jewison, clad in blue denim shorts and shirt, bounced into his rented Jerusalem apartment, trailed by his wholesome 12-year-old daughter Jennifer in loose work clothes topped by the director's peaked cap.

Jewison traded a kiss with his serene and pretty wife Dixie for a long cool drink, and slumped, tired but alert, into an easy chair. Dixie resumed her intricate needlework, Jennifer squatted between them, and the director of "Fiddler on the Roof" was ready to talk about his new film, "Jesus Christ Superstar," based on the highly-touted and controversial rock-opera. With a budget of \$3,500,000, most of the film will be shot in Israel.

Norman and Jennifer had spent that first day of shooting "Superstar" in the caves of Beit Govrin, where David is reputed to have hidden from an angry Saul many centuries before the time of Jesus. Jewison had found the caves during his exhaustive trips around Israel looking for locations, and he explained "we felt they could serve as a meeting place for the young apostles surrounding Christ, who constituted, after all, an underground revolutionary movement at a time when the country was under Roman occupation."

"They give the right atmosphere and, at the same time, a spectacular setting which suits an opera. Besides," he grinned, taking another long swig from his glass, "they're the coolest place in Israel right now."

Norman Jewison is a warm, witty, forthright man with animated eyes, the puckish quality of a cherub, and the typically unpretentious manner of the first-rate director who knows what he wants and spends endless effort achieving it. He chose to direct "Superstar," not he said, as a follow-up to his previous film about another group of Jews, but because "you commit yourself to a film when you see something in it that you think is worthy of spending a year of your life on."

Not just tricks

Jewison is one of the few film-makers left today to whom "tricks" still means a rattling good story about interesting people and not just trick shots and shock effects. Born in Canada 46 years ago, he worked his way through the University of Toronto, caught a tramp steamer to England after graduation, joined the B.B.C., returned to Canada to help that country's fledgling television through its growing pains, then moved to New York to become producer of top-flight CBS shows. He revamped the dying "Hit Parade," put on several spectaculars starring Judy Garland, Harry Belafonte, Jackie Gleason and Danny Kaye, and then headed for Hollywood.

He made two Doris Day movies "because I had to," and explains their popular success: "They're uncomplicated, innocuous and happy, and everyone goes to the theaters at the end." A couple of promising minor movies later, he made his first big break through to international critical fame with "The Russians are Coming, the Russians are Coming." His subsequent Oscar-winning, much-imitated masterpiece on race relations, "In the Heat of the Night," set the seal on his super status in cinema.

He first heard the recording of "Jesus Christ Superstar" while he was filming "Fiddler" in Yugoslavia. "Someone sent it to me, along with the comment that

Norman Jewison is now busy directing the filming of 'Jesus Christ, Superstar,' near Jerusalem. He talked about the film, and plans for a Western, shot in Tel Aviv, starring Gregory Peck, with PEARL SHEFFY GEFFEN.

make it all happen. It's this whole idea of shooting it here in the Holy Land, regardless of whether we shoot it on the exact sites where the acts supposedly took place. We're not following one of the tourist buses around, or trying to shoot in the crowded areas of the Old City.

"We're going out into the desert and down by the Dead Sea. We're shooting the Last Supper in an olive grove. We're trying to use the country photographically, use the shape of things and places, to give an indication of civilization at that time, and at the same time to use the landscape of Israel as a background in which these young people will perform this very modern piece of work."

Jewison emphasizes that "this is a modern work, using the story of Christ and the relationships between the leading figures in the drama of those seven days, but not pretending to be biblically or historically correct. My film will be no closer to the Gospels than the original work, and that's certainly not authentic, nor does it claim to be. It's a rock opera done by young people using modern lyrics and a modern sound. It's a little naive and a little cynical, and maybe that's what's upsetting a lot of people. I find some of the cynicism hard to take myself at times, because, after all, I was brought up a die-hard Methodist.

"The opera doesn't deal with the divinity of Christ. It makes no attempt to deal with the miracles or the resurrection. People must understand that there's no attempt here to re-creates historically accurate situations. They must sit back and allow the images to hit them, listen to the lyrics and let the music say what it has to say, without referring to the Bible as guide."

Controversy

And this brings us to the crux of the matter. "Superstar" has been surrounded by controversy since the record was catapulted to best-sellerdom. Both Christian and Jewish groups have attacked it. Jewison disagrees with both. "I don't think the opera is either anti-Semitic or blasphemous. First of all, it's very difficult for the work to be anti-Semitic when everyone in the film is Jewish, outside of Pilate and a few Roman soldiers. The criticism has come mainly from secular areas, most of them in New York. The Jewish community in London have no objection whatsoever to the show which has just opened there. Here in Israel, we've been over the

script together with the government authorities concerned, and we don't find anything that's going to be upsetting.

"I think it's a matter of personal interpretation. Religion will always be controversial. There is no interpretation of the Bible, of anything relating to either the New or Old Testaments, that won't be challenged. Part of the initial failure of the "Superstar" record in London was that some people found it blasphemous, so the B.B.C., a very conservative organization, didn't want to play it over the air. They'll show frontal nudity and they'll use any kind of epithet possible, but you can't say anything against God."

Christian controversy over "Superstar" has centred on the criticism that Christ is made too much a man and too little a God.

"That's exactly what the authors set out to do," argues Jewison, "and they have every right to do it. Why shouldn't a writer be allowed to approach Christ as a man? He indeed lived and existed for 33 years, he is a human, mortal man who can surely be approached as a man, rather than as a divine being or the Son of God."

"The opera attempts to bring the representation of Christ down off the stained-glass windows and out of the Sunday school books, into the open arena of public thought, to make him a real, existing human being, with all the doubts and pain and anguish and pressures that we all go through. In doing this, they've made him a very understandable person. The popularity of the work proves that. I think

in October, fellow-Canadian Ted Kotcheff ("Life at the Top") will direct a Norman Jewison production of "Billy Two Hats," a western starring Gregory Peck. It will be shot around Eilat and Tel Aviv. Tel Aviv as a setting for the Wild West?

Norman Jewison scoffs at my scepticism. His answer is logical: "I don't see why all westerns have to be shot in Italy or Spain, when Israel has just as hot weather, just as beautiful terrain, and almost the same kind of geographical locations.

"We've had excellent cooperation from Mr. Bar-Lev's group at the Ministry of Commerce and Industry, and from the people connected with the local film industry. We'd like to show our gratitude and help the country, so when we heard they were building a 'Western street' outside of Tel Aviv, the next step was obvious. Now maybe we'll start a vogue for the 'horsesh western'? Or let's coin a better name: how about the 'abra western'?"



Norman Jewison, photographed on location near Jerusalem this week. (Universal photos)



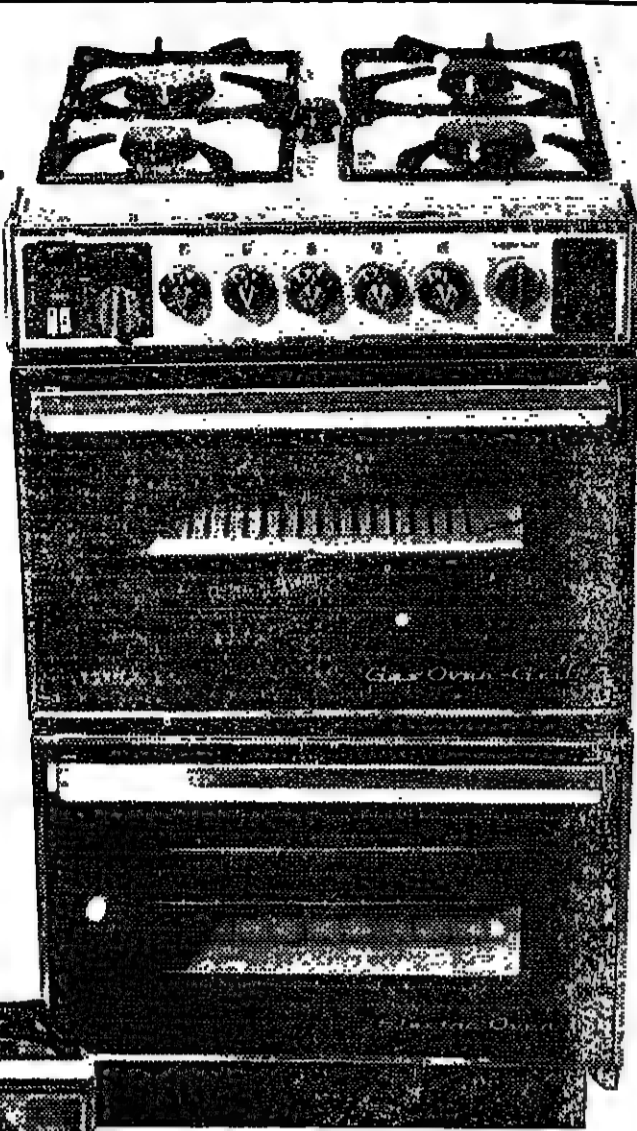
Jewison with two members of his filming crew, determining angle of shot.

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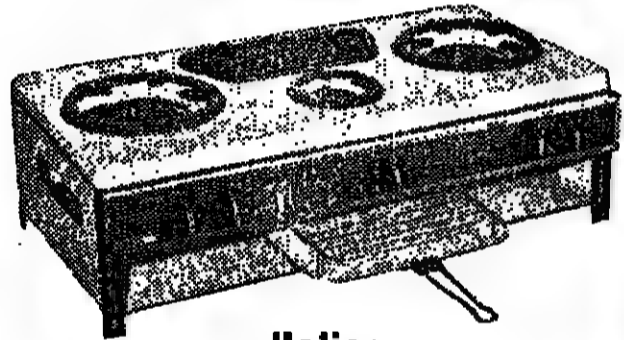
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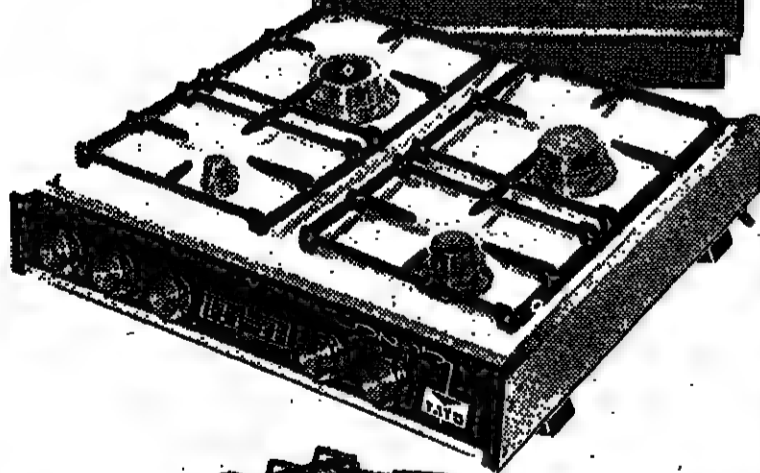


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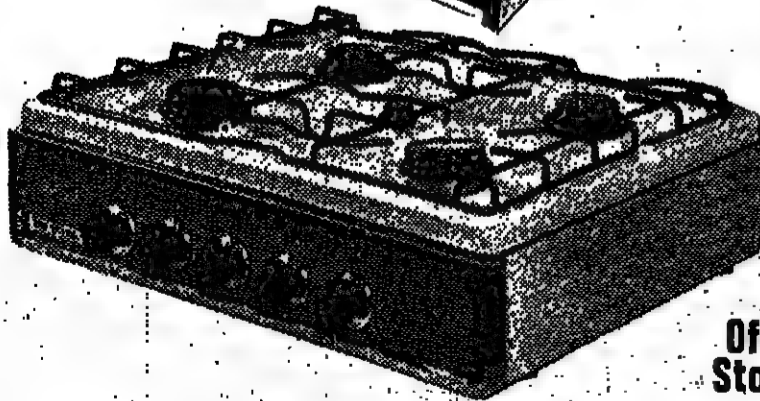


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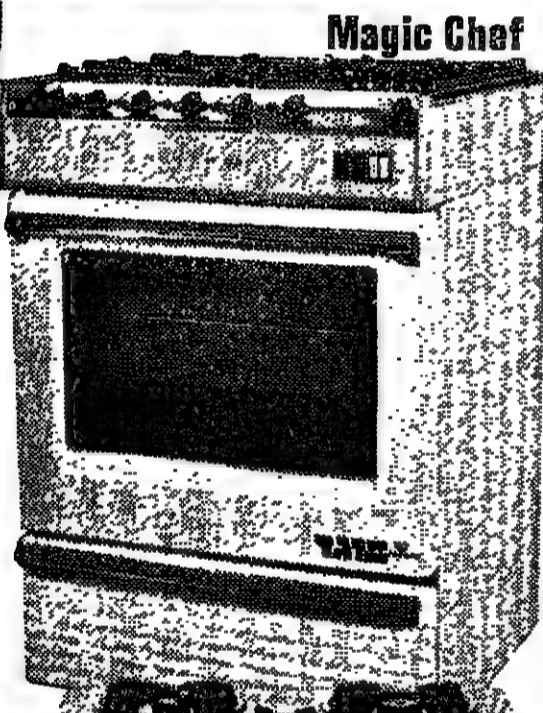
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AGNON ON STAGE



Habimah cast in jeans gathered around Reb Yudel in production of "The Bridal Canopy" (Agnon)

THEATRE
Mendel Kohansky

Too beautiful

THE trouble with stage adaptations of novels, especially classics, is that they are subjected to comparison with the original, and invariably suffer from it. The poet Robert Frost once wrote that poetry is what gets lost in translation. The same is very much true about adaptations, if you substitute "spirit" for "poetry."

I am referring here to the Yossi Yizrael stage adaptation of S.Y. Agnon's classic, "The Bridal Canopy." It was daring for the adapter-director to pit himself against a well-known work by a great and revered novelist and if his efforts brought only partial success, it is an honorable achievement.

One aspect of Agnon's greatness was his ability to tell a complex story with the simplicity and immediacy of a casual story-teller, his formidable literary sophistication and technique concealed under a homespun exterior. This is why Agnon makes good public reading. I recall hearing and reviewing here, some good public reading.

The adapter-director employed a method of dramatization similar to the one he successfully used in "There Was Once a Hassid" (in fact, the beginning of "The Bridal Canopy" is almost identical); he divided the text among the cast in a seemingly arbitrary manner, and illustrated the words with movement and music. Only the hero and the four members of his family play fixed parts, while the rest assume countless roles without changing appearance or trying in any other way to give a semblance of realism.

The hero and his family are also the only ones to wear costumes, while the rest of the cast are dressed in casual clothes of the jeans variety. They are all very mobile in a complex choreography which conjures up images — some are extraordinarily beautiful, others testify more to the director's inventiveness than to his devotion to the text.

There is another aspect of the show which disturbed me, but in order to state it I must first relate in brief what "The Bridal Canopy" is about. The hero, Reb Yudel, a denizen of Brod in Galicia, is a Hassid whose belief in the goodness of God and his devotion to him is so great that it makes him live in a world which never was, a world entirely made up of his faith. Entirely absorbed in serving God, Reb Yudel has neither the inclination nor the time for his earthly duties, and neglects his wife and daughters, all three of whom have reached marriageable age and cannot find husbands, if not for the fact that he is so poor that he lacks a dowry. Pressured by his wife, Reb Yudel embarks on an odyssey through the towns of Galicia, and tries to collect money to marry off the three maidens.

Under Agnon's masterful pen, Reb Yudel's adventures develop into a broad picture of Jewish living in Galicia, of Hassidic lore and manner of living, a picture painted with gentle humour and much love for the poor, persecuted, ignorant people who are sustained solely by their belief in God's providence.

What is wrong with the show at Habimah is that Reb Yudel — though ostensibly the hero — is no more than a shadowy character who rarely opens his mouth, much of the time, sitting motionless with his back to the audience while vigorous action takes place all around him. We Jack know what he thinks and does. And in Avraham Halpi's interpretation, Reb Yudel is more of an amusing, slightly foolish character than a man intoxicated by faith. This makes of "The Bridal Canopy" a show with a hollow centre.

THE BRIDAL CANOPY by S.Y. Agnon, adapted for the stage and directed by Yossi Yizrael, at Habimah. Music by Gil Aldema, arrangements by Poldie Schatzman, movement by Yoram Boker.

THE ME NOBODY KNOWS musical presented by the Arnon Theatre in cooperation with Zayta. Hebrew text by Dahn Ben Amotz, directed by Miri Magnus, songs adapted by Ehud Manor, music and arrangements by Gary Friedman, musical direction by Kobay Ashrat, set by Clark Deham.

It is to director Miri Magnus' credit that she put together a remarkable cast of youngsters who have both the charm of their age and talent, and behave on the stage with the freedom and aplomb of seasoned performers. I believe that at least half of the cast of eight can look forward to successful careers on the professional stage (those four do not include an ambitious brat who at his tender age already knows all the cheap tricks of professional entertainers).

The show is loud and lively, and frequently amusing in a sad way. The youngsters speak and sing of their problems, of social workers and probation officers, of crowded, dirty homes, of sex and the first stirrings of love, of drugs and police and judges. Some of it sounds true, some of it seems to be put into the youngsters' mouths by slumming writers. At one moment a tiny girl said, "I don't want them to speak of us as 'poor human material'; we are people just like you" and I, seething in my seat as she pointed an accusing finger in what seemed to me my direction.

I may be complaining of the bride being too beautiful, as the Yiddish saying goes, but I found "The Me Nobody Knows" too polished, too well done to serve the purpose it professes to serve. If the slums produce such healthy, bright, lively, clever, handsome youngsters, why abolish slums?

The show's faults notwithstanding, Habimah is to be congratulated for bringing "The Bridal Canopy" to the stage. Unfortunately for our theatre, Agnon never tried his hand at play-writing; still, his stories and novels are too good and too important not to be staged.

THE milieu and time of "The Me Nobody Knows" are a million light years away from those of the Agnon epic; the action takes place in the State of Israel, in the 28th year of its existence. Its heroes are also Jewish, also poor and neglected but sustained by no faith at all, neither in a Supreme Being nor in mortals.

"The Me Nobody Knows" is an Israeli version of the 1971 American musical by the same name (the programme sheet does not give credits to the creators of the original version) which grew out of interviews with youngsters in the black ghettos. The author of the Hebrew text, Dahn Ben Amotz, also recorded conversations with children aged 13-18 in the slum section of Jerusalem and other cities.

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ALL WORK IN JERUSALEM
— Israel Museum: Sun, Mon, Wed., Thurs., 10 a.m.-4 p.m.; Tues., Thurs. of the Book, 10 a.m.-10 p.m.; Thurs., Museum, 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-3 p.m.
— Exhibitions: Bnei Ezer (Sperius Hall and Crown Plaza).
— Sports Centers (Goldman-Schwartz Hall, Guldensperg, Jaffa - from the Museum's Collection (Cohen Hall) Creative Works by Children and Games (Youth Wing). Puppets (Youth Wing).
— Artists' Books (in hon. of the International Book Year) (Library Hall).
— Contemporary Prints - from the Museum's Collection (Cohen Hall).
— Creative Works by Children and Games (Youth Wing).
— Puppets (Youth Wing).

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TEL AVIV
Tel Aviv Museum, Shalom Shaul Hamalech, Piasse 200. Graphic works (Hall No. 2). Other exhibitions: Israel: painting and sculpture (Meyerhoff Hall); The Museum's Collections (Juglun Hall, Sacks Hall); Plastic Art (Sack Hall). Hours: Sun, Mon, Wed., Thurs., 10:45-7; Tues., 10:45-11; Fri., 10 a.m.-3 p.m. Sat., 10 a.m.-5 p.m. Free guided tours in English at 11:30 a.m.
Helena Rubinstein Pavilion, temporarily closed, due to renovations.
Museum Ha'aretz: Ramat Aviv, (1) Glass Museum; (2) X-ray Museum; (3) Ceramic Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel Qasbi Excavation; Wed., 10 a.m.-3 p.m.; Sun, Mon, Tues., Thurs., 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m.; Sat., 10 a.m.-3 p.m.; Sun, Mon, Tues., Thurs., 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m.; Sat., 10 a.m.-3 p.m.
Museum of Antiquities of Tel Aviv: Yefo; Sun, Mon, Tues., 10 a.m.-4 p.m.; Fri., 10 a.m.-1 p.m.
Guided Tours: — Tel Aviv University. Free conductors in English, except RAMAT AVIV CAMPUS tour, except Saturday. Assembly point at University 10:30 a.m. Public Relations Dept. — Transportation by public bus: Lines 26, 76, 40. Free transportation on Mondays and Wednesdays from hotels: 8:30 a.m.-10 a.m. — Sheraton, Hilton, Ramat Aviv; 9 a.m. — Sheraton, Hilton, Ramat Aviv; 10 a.m. — Sheraton, Hilton, Ramat Aviv; 10 a.m. — Sheraton, Hilton, Ramat Aviv; 10 a.m. — Sheraton, Hilton, Ramat Aviv; 10 a.m. — Sheraton, Hilton, Ramat Aviv.

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Thursday, Sept. 7 **YOUTH WING FILM CLUB** 4 p.m. "The Last Rhino" (Britain)
EXHIBITIONS
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Sculpture - Thurs. 10-12:30 (Mr. Shmuel Bar-Even)
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Glass Museum: Painting and Sculpture on glass "Lenox".
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Ordering of Subscriptions for 1972/73 season ends on Sept. 15
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Fall Season
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Sat., Sept. 3
Sun., Sept. 4
Mon., Sept. 4
THE PRISONER OF SECOND AVENUE
Comedy
Tel Aviv, Sept. 4
Tues., Sept. 4
Wed., Sept. 5
A SUMMER CELEBRATION
by Nathan Alterman
Tel Aviv, Sat., Sept. 16
Sun., Sept. 17
RUPPELSTILSKIN
a children's musical
Tel Aviv, Fri., Sept. 22, 10:30 a.m. Sun.
Sept. 24, 10:30 a.m.
Haifa Municipal Theatre
Performances HEFZZA
Tel Aviv, Thurs., Sept. 13
Sat., Sept. 15
Sun., Sept. 16
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Directed by David Levin
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Thurs., Sept. 7, 8:30
Premiere THE BRIDAL CANOPY by S. Y. Agnon
Tel Aviv, Small Hall Sat., Sept. 2, 7:30 and 8:30
Sun., Sept. 3, 8:30
Mon., Sept. 4, 8:30
A DOG'S WILL
Comedy
Tel Aviv, Small Hall Sat., Sept. 2, 8:30
Sun., Sept. 10, 8:30
PICNIC FOR TWO
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BEERSHEBA, "Keren", Wed., Sept. 6, 9 p.m.
JERUSALEM, "Binyanei Ha'ooma", Sat., Sept. 10, 9 p.m.
HAIFA, "Shavit", Tues., Sept. 12, 9:15 p.m.
Kfar Warburg, "Passman", Wed., Sept. 13, 9 p.m.
KOLON, "Bima", Friday, Sept. 15, 9 p.m.
YIFAT, "Cultural Hall", Wed., Sept. 20, 9 p.m.
EIN GEV, "Kinorot", Sat., Sept. 23, 9 p.m.
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